

## **Serban Nichifor**

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Durata - ca 7'

SALVE REGINA

"VIRGO - 54"

ANDANTE ♩ = ~ 104

S. Subar Nichifor

S. *d'ad niente* poco a poco pp *lontano*, *molto cantabile*

A. *d'ad niente* poco a poco ppp *lontano* e *liscio*  
*respirare ad libitum individualmente*

S. *8* *7* *6* *9* *11*

A. *8* *7* *6* *9* *11*

S. *11* *7* *6* *9* *11*

A. *11* *7* *6* *9* *11*

S. Solo *4* *6* *4* *6* *pp dolcissimo, in rilievo*

SAL — VE — RE — GI — NA, MA — TER MI —

S. *pp liscio*

A. *molto*

Org. *Fl. 8'* *pp* *lontano e liscio*



**S. Solo**  $\text{6/8}$   $\text{9/8}$   $\text{11/8}$   $\text{4/8}$   
 SE-RI-COR-DI-AE, Vi-TA, DUL-CE-DO ET SPES NOS-TRA SAL-VE.—

**S.**  $\text{6/8}$   
 (CORO)  
**Org.**  $\text{6/8}$

**S. Solo**  $\text{4/8}$   $\text{9/8}$   $\text{8/8}$   
 — AD TE CLA-MA-MUS, E-XU-LES FI-LI-I E—VAE; AD TE SUS-PI-

**S.**  $\text{6/8}$   
 (CORO)  
**Org.**  $\text{6/8}$

**S. Solo**  $\text{9/8}$   $\text{10/8}$   $\text{6/8}$   
 RA-MUS, GE-MEN-TES ET FLEN-TES, IN HAC LA-CRI-MA-RUM VAL—LE.—

**S.**  $\text{6/8}$   
 (CORO) *ppp*  
 A—

**Org.**  $\text{6/8}$

**S. Solo**  $\text{6/8}$   $\text{9/8}$   $\text{7/8}$   $\text{10/8}$

**S.**  $\text{6/8}$   
 (CORO) *p molto cantabile*  
 A.  $\text{6/8}$  *pp liscio*  
 A—

**Org.**  $\text{6/8}$  *Sempre pp*

10/8 9/8 7/8 8/8

**S. Solo**  $\text{F}\sharp$

**S.**  $\text{F}\sharp$

**(CORO)**  $\text{F}\sharp$

**A.**  $\text{F}\sharp$

**Org.**  $\text{F}\sharp$

$\text{F}\sharp$

*poca* *p molto espressivo*

8/8 7/8 9/8 8/8

**S.**  $\text{F}\sharp$

**(CORO)**  $\text{F}\sharp$

**A.**  $\text{F}\sharp$

**Org.**  $\text{F}\sharp$

$\text{F}\sharp$

**16'**

*p liseio*

6/8 7/8 11/8 10/8

**S. Solo**  $\text{F}\sharp$

**S.**  $\text{F}\sharp$

**(CORO)**  $\text{F}\sharp$

**A.**  $\text{F}\sharp$

**Org.**  $\text{F}\sharp$

$\text{F}\sharp$

*sempre p*

*E-ia*

**16'+8'**

**S-Solo**  $\frac{10}{8}$  *dolceissimo, in rilievo*,  $\frac{9}{8}$   $\frac{11}{8}$ ,  $\frac{4}{8}$

ER-GO AD-VOCATA NOS-TRA, IL-LOSTU-OS MI-SE-RI-COR-DES O-CU-LOS AD NOS CON-VER-TE.

**Org.**  $\frac{4}{8}$  *pp liscio*

**S-Solo**  $\frac{4}{8}$   $\frac{10}{8}$ ,  $\frac{5}{8}$ ,  $\frac{4}{8}$

ET JE — SUM, BE-NE-DIC-TUM FRUC-TUM VEN-TRIS TUI —, NO-BIS POST HOC E —

**Org.**

**S-Solo**  $\frac{4}{8}$  *poco rall.*  $\frac{10}{8}$  **SOLEMNIS**

XI — LI UM OS-TEN — DE.

**S.**  $\frac{4}{8}$  *sub. f Sonoro poco marcato* **SOLEMNIS**

(CORO) O CLE-MENS —, O

**A.**  $\frac{4}{8}$  O CLE-MENS —, O

**Org.**  $\frac{4}{8}$  *f Sonoro* **SOLEMNIS**

*molto*



8 7 6 (non diminuendo)

S. Pi - A , O DUL - CIS VIR - GO MA - RI - A

(CORO)

A. Pi - A , O DUL - CIS VIR - GO MA - RI - A (non diminuendo)

Org.

S. (CORO)

A. poco a poco animando

Org. **ff** organo pleno

(animando)

Org.

poco allargando 4

Org.

## GRANDIOSO

♩ = 66 *sempre ff maestoso ma dolce*

4

S. (coro) *poco portando* SAL — VE — RE — GI — NA, MA —

A. SAL — VE — RE — GI — NA, MA — TER MI — SE — RI — COR — DI — AE —, VI —

## GRANDIOSO

♩ = 66

Org. *ff maestoso ma dolce*

S. *poco* TER — MI — SE — RI —

A. TA DUL — CE — DO — ET SPES NOS —

Org.

S. COR — DI — AE —

A. TRA — A —

Org.

Handwritten musical score for Soprano (S.), Alto (A.), and Organ (Org.). The score is divided into three systems, each separated by a double bar line. The key signature is D major (two sharps).

**System 1:**

- S. (Soprano):** Melody line with lyrics: "Vi TA, DUL CE DO". Includes a *poco* marking.
- A. (Alto):** Melody line with lyrics: "Vi TA, DUL CE DO". Includes a *poco* marking.
- Org. (Organ):** Accompaniment for the first system.

**System 2:**

- S. (Soprano):** Melody line with lyrics: "ET SPES". Includes a *poco* marking.
- A. (Alto):** Melody line with lyrics: "ET SPES". Includes a *poco* marking.
- Org. (Organ):** Accompaniment for the second system.

**System 3:**

- S. (Soprano):** Melody line with lyrics: "NOS TRA, SAL". Includes a *poco* marking.
- A. (Alto):** Melody line with lyrics: "NOS TRA, SAL". Includes a *poco* marking.
- Org. (Organ):** Accompaniment for the third system.



S.  $\text{G}^{\#}\text{G}^{\#}$  (core)  $\text{P}^{\circ}$  VE RE Gi

A.  $\text{G}^{\#}\text{G}^{\#}$   $\text{P}^{\circ}$  VE RE Gi

Org.  $\text{G}^{\#}\text{G}^{\#}$

*fff ben sostenuto, respirare ad lib individualmente*

S.  $\text{G}^{\#}\text{G}^{\#}$  *poco* NA

A.  $\text{G}^{\#}\text{G}^{\#}$  NA

Org.  $\text{G}^{\#}\text{G}^{\#}$

*fff possibile*

S.  $\text{G}^{\#}\text{G}^{\#}$  MA RI

A.  $\text{G}^{\#}\text{G}^{\#}$  MA RI

Org.  $\text{G}^{\#}\text{G}^{\#}$

Handwritten musical score for Soprano (S.), Alto (A.), and Organ (Org.). The score is in G major (one sharp) and 4/4 time. The Soprano part begins with a fermata on a half note G, followed by a whole note A. The Alto part begins with a half note G, followed by a whole note A. The Organ part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a supporting bass line in the left hand. The Organ part includes a fermata on a half note G, followed by a whole note A. The score is marked with a double bar line and repeat signs.

Handwritten musical score for Soprano (S.), Alto (A.), and Organ (Org.). The score is in G major (one sharp) and 4/4 time. The Soprano part begins with a fermata on a half note G, followed by a whole note A. The Alto part begins with a half note G, followed by a whole note A. The Organ part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a supporting bass line in the left hand. The Organ part includes a fermata on a half note G, followed by a whole note A. The score is marked with a double bar line and repeat signs.

Segnalazione d'Onore, Trento-1993

# AVE MARIA

Serban NICHIFOR  
(1987)

Adagio (♩ = 54) molto cantabile

- Mamei mele-

poco a poco allargando

Soprano Solo (Coro)  
 Organo  
 S.  
 Org.  
 S.  
 Org.  
 S.  
 Org.

(+ Solo)

*f*

S. *San - cta Ma - ri - a Ma - ter De - i*

Org. *mf*

S. *o - ra pro no - bis pec - ca - to - ri - bus nunc et in*

Org. *f* *mf*

*poco a poco allargando*

S. *ho - ra mor - tis me stae.*

Org. *mp* *p*

*molto allargando*

S. *no stae. A - A - men*

Org. *mp*

(25')

Brescia, 30-VIII-1987



## SFINTE DOMINIC

Suban Nirkhif

DOLCISSIMO E SEMPLICE

GMP (♩ 120)

S.  
(Bambini)

1) Sfin-te Do-mi-nic, noi as-tăzi Ne ru-găm l-al tău al-ter  
 2) Pe pă-rin-ti ai fost e-xem-ple Te ai pă-s-tor me-nen-țu-vor  
 3) Ai în-bat-ut cu-cu-nu-șii tăi Pe i-e-sus în ai-tor pă-rin-ti  
 4) Tu ne ești pa-tron tu ce-nău-estești a-pron-pe de i-e-sus

Organo

S.

Fa- din ce-nu-ni să co-bor-ne Pen-tu totu lu-mi-nă, nar!  
 Su-fle-tu-ți-ti-a fost un tem-ple i-nu-ni-mă-ti-a fost al-ter  
 Ai fost ta-re în ce-din-tă Ai vor-ăut-lu-mi-nă pe spi-rit  
 În-gă-tro-nu-șii Prea-cu-nu-șii Ești fi-ri-ce de ne-spri-ș

Org.

S.

Refren  
 Noi co-pi-i toți, do-rim Ce să mer-gem pe-a ta ur-mă

Org.

S.

Pe i-e-sus ce să-l slu-jim Pe-nă-n cli-pa cea din ur-mă.

Org.

*poco allargando*

4.

Handwritten musical score for a vocal and piano piece. The score is in G major (one sharp) and 4/4 time. The tempo is *poco allargando*. The vocal line is on a single staff with lyrics "Pi-nă-mă-chi-pa cea din ur-mă". The piano accompaniment consists of two staves. The piece ends with a double bar line and a repeat sign.

22 - 211 - 1987



Mamei mele

Șerban Nichifor

BUCURĂ-TE, REGINĂ

- coral -

Andantino molto cantabile (♩ ≈ 68)

Soprano Solo  
ossia  
Tenore Solo

Organo

*mp dolce e semplice*

S./T. *mf espressivo*

Bu - cu - ră - te Re - gi - nă -, Mai - ca Mi - lei și via - ta - ,

Org.

S./T.

mîn - gî - ie - rea și nă 11 dej - dea noas - tră, bu - cu - nă - te ! Că - tre

Org.

S./T.

ti - ne stri - găm, sur - ghiu - ni - tu - fi ai E - vei -, Că - tre ti - ne sus - pi -

Org.



Serban Nichifor

# MISSA BREVIS

## 1.) KYRIE ELEISON

Pioso e semplice (♩ ≈ 92)

Handwritten musical score for the first system of the Kyrie Eleison. The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ. The lyrics are: "Doam-ne-, Doam-ne- Doam-ne în - du-nă-te de noi —." The tempo is marked "Pioso e semplice (♩ ≈ 92)". The organ part includes a registration mark "8'16'" and a dynamic marking "p".

N.B. - Registrele indicate sînt facultative

Handwritten musical score for the second system of the Kyrie Eleison. The score continues the vocal and organ parts. The lyrics are: "Doam-ne-, Doam-ne-, Doam-ne în - du-nă-te de noi. Doam-ne-, Doam-ne-, Doam-ne-". The tempo is marked "mp". The organ part includes a registration mark "8'16'" and a dynamic marking "mp".



*poco a poco animando* → Sonoro (♩ = 102)

S. *Doam-ne, Doam-ne-n-8 du-nă-te de noi. 8 Doam-ne-, Doam-ne-, Doam-ne, Doam-ne*

A. *Doam-ne, Doam-ne-n-8 du-nă-te de noi. Doam-ne-, Doam-ne-, Doam-ne, Doam-ne*

T. *Doam-ne, Doam-ne-n-8 du-nă-te de noi. Doam-ne-, Doam-ne-, Doam-ne, Doam-ne*

B. *Doam-ne, Doam-ne-n-8 du-nă-te de noi. Doam-ne-, Doam-ne-, Doam-ne, Doam-ne*

Org. *8 7 8 7*

*poco* *mf* *mf* *mf*

(816)

Handwritten musical score for "Doamne, Doamne" by G. Dima. The score is for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). It features a 21-measure introduction and four measures of the main melody. The tempo markings are "poco a poco affrettando" and "sub. slentando molto". The key signature is one sharp (F#). The time signature is 4/8. The organ part includes a 21-measure introduction and four measures of the main melody. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Dolcissimo (♩ 68)

Solo *mp molto espressivo*

S. 4/4  
A. 4/4  
T.  
B.  
Org. 4/4 *p dolce*

8<sup>14</sup>!

Cris - toa - se, Cris - toa - se - m - du - ră - te de

31

S. *poco*  
A.  
T.  
B.  
Org. *p.*

noi - Cris - toa - se, Cris - toa - se - m - du - ră - te de noi -

*poco a poco incalzando* → *Animato (♩ 80)*

S. *f*  
A.  
T.  
B.  
Org. *(II.) mf*

În - du - ră - te Cris - toa - se - m - du - ră - te de noi - Cris - toa - se - m

poco a poco allargando --- Semplice (Pw 122)

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The lyrics are: "Cris-ta-se-n du-nã-te de noi. A 8 5 8". Above the staves, there are markings: "poco a poco decrescendo" and "poco a poco decrescendo". The Organ part includes a marking "mf poco a poco decrescendo". The score is written in 8/8 time, with a key signature of one flat (B-flat).

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The lyrics are: "Doam-ne-, Doam-ne-n-du-nã-te de noi. A 8 5 8". Above the staves, there are markings: "poco a poco decrescendo" and "poco a poco decrescendo". The Organ part includes a marking "mf poco a poco decrescendo". The score is written in 8/8 time, with a key signature of one flat (B-flat).

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The lyrics are: "Doam-ne-, Doam-ne în-du-nã-te de noi. A 8 5 8". Above the staves, there are markings: "poco a poco decrescendo" and "poco a poco decrescendo". The Organ part includes a marking "mf poco a poco decrescendo". The score is written in 8/8 time, with a key signature of one flat (B-flat).





Tinerilor Martiri  
sacrificati in Decembrie 1989

2 IDIOMELE pentru Oatlon și Ian

1) Adusu-mi-am aminte...  
- stihit -

Serban Nichifor

Lontano, Molto Tranquillo e Rubato (♩ n 50)

3ar.

B.

Sub. Molto Espressivo, sempre Rubato (♩ n 54)

B.

B.

B. *du-su-mi-am a-min-te de pro-o-ro-cul-ce*

(8↑) *simile*

Pf. *sempre PP dolce e semplice*

(sempre  $\frac{1}{2}$  Ped. l.v.) →

B. *stri-gă: Eu-sînt pă-mînt-si ce-nu*

(8↑) *poco mp*

Pf. *poco*

(sempre  $\frac{1}{2}$  Ped. l.v.) → *molto*

*poco animando (scorrevole) (No 68)*

B. *să-si-lă-răsi-m-am ui-tat-în ma-mîn*

Pf. *mf* *poco mp sostenuto*

(sempre  $\frac{1}{2}$  Ped. l.v.) →

*poco allargando - Sub. Concitato (No 72) sempre scorrevole*

B. *tu-i Si-am vă-zut ca-se goa-le*

Pf. *pesante* *mp*

(sempre  $\frac{1}{2}$  Ped. l.v.) → *mfz* (l.v.)

-2-



B. *mp*  
 si — am — zis — : Ca-re ci — ne — es — te în-pă-  
 6/4

Pf. *P*  
 (sempre  $\frac{1}{2}$  Ped. l.v.) → (l.v.)

*poco animando* --- **Pesante (♩ ≈ 76)**  
*mf* *f* *molto*  
 B. ra-tul sau os — ta — sul bo — ga-tul sau — să — ta — cul-  
 6/4 4/4 6/4 4/4 2/4 4/4

Pf. *mf* *f* *molto*  
 (sempre  $\frac{1}{2}$  Ped. l.v.) →

*poco a poco allargando* ---  
*mp* *poco* *mf*  
 B. drep-tul — sau — pă — că — to —  
 4/4 4/4 5/4 4/4

Pf. *P* *tranquillo*  
 (sempre  $\frac{1}{2}$  Ped. l.v.) →

**Tranquillo (♩ ≈ 64)**  
*P* *dolce ed espressivo*  
 B. sul — ? Ci o — di — nes — te Doam — ne — cu  
 5/4 2/4 4/4 2/4 4/4

Pf. *PP* *dolce e semplice* *simile*  
 (sempre  $\frac{1}{2}$  Ped. l.v.) → (l.v.)

B.  $\frac{4}{4}$   $\flat$   $\text{drep} - \text{tù pre} \text{ ro} - \text{bul} - \text{Tău}$

(8 $\uparrow$ )

Pf.  $\frac{4}{4}$   $\flat$   $\text{sempre } \frac{1}{2} \text{ Ped. l.v.}$

51  $\text{Subito}$   $\text{A Tempo} (\text{♩} = 64)$

*poco allargando*  $\text{---} \text{poco animando} \text{---} \text{allarg.}$

B. (8 $\uparrow$ )

Pf.  $\text{mf dolce, poco marc.}$

$\text{poco a poco}$

(sempre  $\frac{1}{2} \text{ Ped. l.v.}$ )  $\rightarrow$

$\text{p dolce, poco marc.}$

$\text{pp lontano}$

(sempre  $\frac{1}{2} \text{ Ped. l.v.}$ )  $\rightarrow$  (8 $\downarrow$ ) (8 $\uparrow$ )

61  $\text{perd.}$   $\text{sub. mp dolce, poco marc.}$

(sempre  $\frac{1}{2} \text{ Ped. l.v.}$ )  $\rightarrow$

Pf. (8 $\uparrow$ )  $\text{pp eco}$

(sempre  $\frac{1}{2} \text{ Ped. l.v.}$ )  $\rightarrow$

(8 $\uparrow$ ) *immateriali* *simile*

Pf.

(sempre  $\frac{1}{2}$  Ped. l.v.)

Pf.

(sempre  $\frac{1}{2}$  Ped. l.v.)

(~5' Bucureș 22-2-44-193 - attacca subito)

Andantino (♩ 72) 2.) Plîng si mă tînguiesc...

P profundo

B.

Plîng si mă tînguiesc... -stîhira- iesc cînd gîin desc la

B.

moar te si vîd în mor mîn tîri

Poco Più Mosso (♩ 80)

B.

ză cînd fru mu se tea noa



B.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   
 stra — cea — zi — di — tă — du — pă chi —

Pf.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Scorrevole ( $\text{♩} = 96$ )

poco a poco animando

f

B.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   
 pul — lui — Dum — ne — zeu — gro —

Pf.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

B.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   
 za — va — , ne — slă — vi — tă — si — fă — ră —

Pf.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

poco allargando -- A Tempo ( $\text{♩} = 96$ )

B.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   
 chip —

Pf.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*mp cantabile*

B. *O mi nu ne. Ce tai-nă*

Pf. *dolce*

31

B. *es-te a cea sta ce s-a fă-cut*

Pf.

4/4

*poco a poco incalzando*

B. *cu noi? Cum ne-am dat stri-că-ciu nii?*

Pf. *mp* *mf* *f*

*(sempre incalzando)* *poco a poco calmando*

B. *Cum ne-am în-ju-gat cu moar tea!*

Pf.

41

Scatterole

(N 96) poco a poco animando -----&gt;

B.

*poco a poco crescendo*

Pf. *p fluido*

(sempre animando) -----&gt;

B.

*f*

51

Pf.

(sempre animando) -----&gt;

Appassionato (N 106)

B. *ff*

Cu a-de-va-rat pre-cum-e-ste scriș, du-pre po-

Pf.

B. *p*

rum-ca lui Dum-ne-zeu,

61

Pf.



B. *Ca-re-le da a-dor-mi-tu-lui o-*

Pf.

(da 53) poco a poco affrettando, scorrevole - - - - ->

B. *dih na-*

Pf.

poco a poco crescendo

(sempre affrettando) - - - - - molto acc. - - - - -> **Ardente** (da 180)

B. *mf dolce, A*

Pf. *fff (l.v.) molto*

sempre  $\frac{1}{2}$  Ped. l.v. - - - - ->

poco a poco allargando

poco vibrato

B. *ben sostenuto*

Pf. *mf sempre poco a poco decrescendo*

(sempre  $\frac{1}{2}$  Ped. l.v.) - - - - ->

B.  $\text{4/4}$  (8↑)

Pf.  $\text{4/4}$  PP *dolce, estatico, come eco*

(sempre  $\frac{1}{2}$  Ped. l.v.) →

81

B. (8↑)

Pf.  $\text{4/4}$  *sub. PP* *poco* *3* *poco in rilievo*

(sempre  $\frac{1}{2}$  Ped. l.v.) →

B.  $\text{4/4}$  *poco* *3* *PP* *(8↑)* *91* *(l.v.)* *(longa)*

Pf.  $\text{4/4}$  *3* *PP perdendosi* *(l.v.)* *(longa)* *(8↓)*

(sempre  $\frac{1}{2}$  Ped. l.v.) →

~4'20" ~9'20"

Bucuresti, 24-XI-1951

## APPENDIX

## Dona Idromele

Suzan Niciu

- Varianta prescurtata

1) Andante - mi-o amanta...

## I.) În locul măsurilor 1-16

Doloroso (♩ = 60)

P profundo

B.

Pf.

## II.) În locul măsurilor 58-76

poco a poco allargando

B.

Pf.

## III.) În locul măsurilor 67-91

B.

Pf.

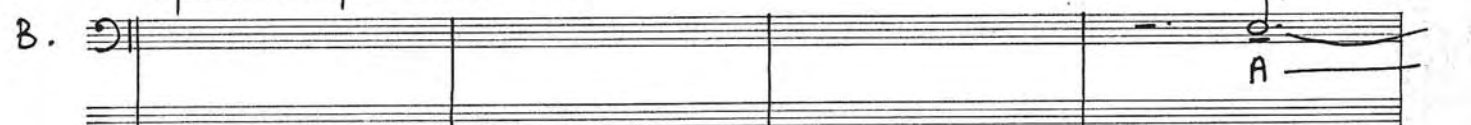
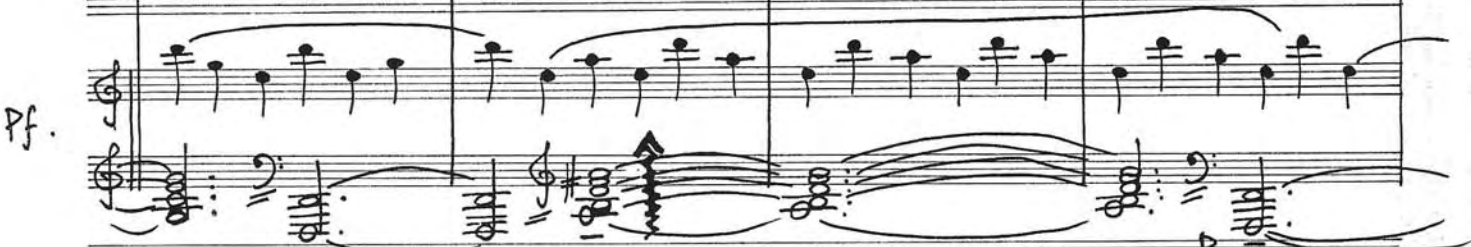
B.

Pf.



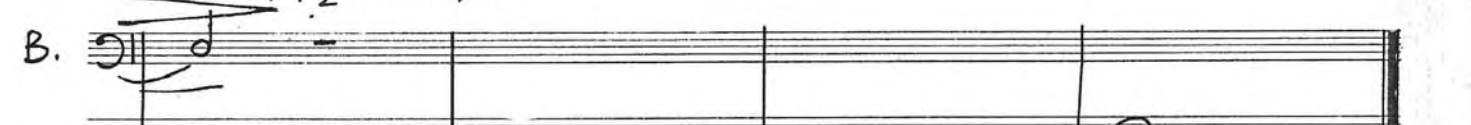
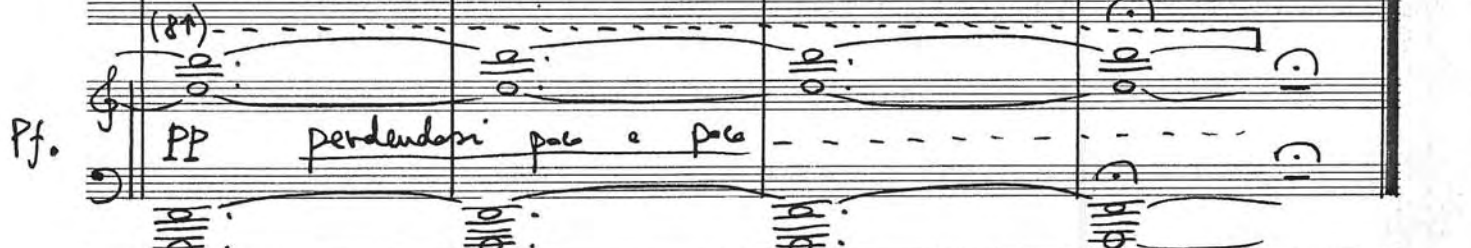
*poco a poco calmando*

*P. profondo*

B.   
Pf.   
(sempre  $\frac{1}{2}$  Ped. l.v.) →

B.   
Pf.   
(sempre  $\frac{1}{2}$  Ped. l.v.) →

B.   
Pf.   
(sempre  $\frac{1}{2}$  Ped. l.v.) →

B.   
Pf.   
(sempre  $\frac{1}{2}$  Ped. l.v.) →

*S. Nichele*

24-11-1991

Premiul "Scara Paradisului", Arad, 1996

IMNUL SFÂNTULUI APOSTOL ANDREI

- Începătorul creștinării Românilor -

Versurile: Arhimandrit Ioan-Ioasaf POPA

Muzica: Șerban NICHIFOR

- variantă monodică (populară)
- variantă pentru cor de femei și/sau copii (S./A.)
- variantă pentru cor bărbătesc (T./B.)
- variantă pentru cor mixt a cappella (S.A.T.B.)

DURATA: cca 4-5'

IMNUL SFÂNTULUI APOSTOL ANDREI- Începătorul încreștinării Românilor -

Versurile: Arhimandrit Ioan Ioasaf POPA  
Muzica: Șerban NICHIȚOR

- 1.) Ai băut, Andree, sfinte, din izvorul  
Cel trimis de Duhul, prin Botezătorul.  
Cu-al tău frate Simon te-a chemat Hristos  
Și-ați lăsat măvodul, L-ați urmat voios.
- Refren (cu volta 1)  
Cu cei sfinți, cu fingerii, cu Cea-n veci curată,  
Roagă, Sfinte-n Duhul, pe Hristos, pe Tată:  
Dumnezeu s-aducă înfrățirea-n toți,  
De Româna viță, grijă tu să porți.  
Grijă tu să porți de România ! (vers adăugat la volta 3)
- 2.) Ai smerirea haină, armă Sfânta Cruce,  
Cincizecimea harul din Hristos ți-aduce,  
Vii la Geto-Dacii cu credința lor  
Și în ceruri fi-va pururi viața lor.
- Refren (cu volta 2)
- 3.) Sadul tău ajuns-a pom cu crengi multime,  
Mai străvechi, mai rodnici ca în țări vecine,  
Tot smeriți ca tine am crescut și noi,  
Cu mult duh de jertfă în vremi de nevoi.
- Refren (cu volta 2 dacă se continuă cu strofa 3.bis); cu volta 3  
dacă se încheie imnul)
- 3. bis) (cuplet facultativ, ce poate fi inserat după cupletul 3.),  
sau în locul acestuia)  
Prin Sfânt Har fi macini în creștina moară,  
Să fi faci făină, cu Hristos dospeală,  
Creștinezi strămoșii, preoți sfinți le dai,  
Scară nevăzută le întinzi spre Rai.
- Refren (cu volta 3, ce încheie imnul)

-----.

NE - Cupletul facultativ 3.bis) (ce poate fi inserat după cupletul 3,  
sau în locul acestuia) va fi urmat de Refren cu volta 3, după  
schema C.1-R.v.1; C.2-R.v.2; C.3-R.v.2; C.3 bis-R.v.3.  
În orice caz, Refrenul cu volta 3 va apărea doar în final, după  
ultimul cuplet (ce poate fi C.3, sau C.3 bis).



Imnul Sfintului Apostol Andrei

Muzic: Suban Nichifor

Versurile: Arhimandrit Ioan-Ioasaf Popa



## Refren

Poco Animato (♩ 88)

cu Cea-n-vei cu - ra - ta - Ra - ga, sfin-te în

S. A. f

T. B. f

Cu cei sfinți, cu în-ge-rîi, cu Cea-n-vei cu - ra - ta, cu-ra-tă Ra - ga

sfinți - cu Du - hul,

cu Cea-n-vei - în-vei cu-ra - ta - Ra - ga

Dum-ne-zeu să a - du - că

S. A. f

T. B. f

Du - hul, Du - hul, pe Hris-tos, pe Ta - ta - Dum-ne-zeu să a - du - că, să a - du - că

Ta - ta, pe Ta - ta

în-fră-ți-re-a-n tați,

De Ro-mă-na vi - tă

1, 2 (și eventual 3 - cu strofa facultativă)

S. A.

T. B.

în-fră-ți-re-a-n tați, în-fră-ți-re, De Ro-mă-na vi - tă, vi - tă gri-jă tu să

gri-jă tu să

(1, 2) poco a poco rallentando e decrescendo (calando) - - -

S. A. mf

T. B. mf

porți, gri-jă tu să ne porți

3 (sau 3 bis)

S. A.

T. B.

gri-jă tu - să - porți de Ro-mă-ni a!

f molto ritardando ff

NB Cuplet facultativ 3.bis (urmat de Refren cu volta 3):

Brumă, 1-2 - XI - 1991

3bis) Prin Sfânt Har îi macini în creștina moară,  
Să îi faci făină, cu Hristos dospeală,  
Creștinezi strămoși, preoți sfinți le dai,  
Scara nevăzută le întinzi spre Rai.

- Refren (cu volta a 3-a)



Durată: ~4-5'

## IMNUL SFÂNTULUI APOSTOL ANDREI

Variantă pe voci egale de  
femei și/sau copii- Începătorul creștinării Românilor -  
Andantino (♩ = 72) cantabile mai simpleVersurile: Arh. Ioan-Ioasa Popa  
Muzica: Șerban Nichifor

S. 3/4 4/4 PP poco

A. 4/4 PP poco

1) Ai bă-ut An dre-e, sfin-te din iz-  
2) Ai sme-ri-tea hai-nă, ar-mă Sfân-ta  
3) Să-dul tău a jum-s-a pomi cu crengi mul-

S. vo-rul Cel tri-mis de Du-hul, prin Bo-te-za to-rul,  
Cru-ce Cinci-ze-ci-mea hă-rul, din Hris-tos ti-a du-ce,  
ți-me Mai stră-vechi, mai rod-nici că în țări ve-ci-ne,

A.

poco rit. .... Sub. A Tempo (♩ = 72)

S. Cu-al tău fra-te Si-mon te-a che-mat Hris-tos  
Vii la Ge-to Da-cii cu cre-din-ța lor  
Tot sme-riți ca ti-me am cres-cut și noi

A. ai bă-ut. Cu-al tău fra-te Si-mon, Si-mon, te-a che-mat Hris-tos, Hris-tos  
din Hris-tos, Vii la Ge-to Da-cii, cu cre-din-ța lor, si noi  
(cu Hris-tos) ti-me, ca ti-me, am cres-cut și noi, (le dai)

S. Și-ți lă-sat na-vo-dul, L'ati ur-mat vo-los.  
Si în ce-ruri fi-va, pu-ruri via-ța lor.  
Cu mult duh de jert-fa, în vre-mi de ta-voi

A. Și-ți lă-sat na-vo-dul, în vo-dul  
Si în ce-ruri fi-va, în ce-dul  
Cu mult duh de jert-fa, de jert-fa

R) Cu- cei

Refren - Poco Animato (♩ = 88) (scara)

S. R) Cu cei sfinți, cu în-ge-rii, cu Cea-n veci cu-ra-tă, Roa-gă, Sfin-te în

A. sfinți, cu în-ge-rii, cu Cea-n veci, în veci cu-ra-tă, cu-ra-tă, Roa-gă

S. Du-hul pe Hris-tos, pe Ta-tă, Dum-ne-zeu să a-du-că

A. Roa-gă pe Hris-tos, pe Ta-tă, pe Ta-tă, Dum-ne-zeu să a-du-că, s-a-du-că

1, 2 (și eventual 3 - cu strofa facultativă)

S. în-fră-ți-re-a-n tot-i, De Ro-mă-na vi-tă gri-jă tu să

A. în-fră-ți-re-a-n tot-i, în-fră-ți-re, De Ro-mă-na vi-tă, vi-tă gri-jă tu să

(1, 2) *c alando poco a poco*

S. por-ti, gri-jă tu să ne por-ti

A. por-ti, gri-jă tu să por-ti, tu să ne por-ti

3. (sau 3 bis) *poco a poco ritardando*

S. de Ro-mă-na vi-tă, tu, tu să

A. de Ro-mă-na vi-tă gri-jă tu, tu să por-ti, să

*sempre ritardando*

S. por-ti de Ro-mă-ni a!

A. por-ti de Ro-mă-ni a!

*fff*

Simion Nichifor  
1-2-XI-1991 (rev. 7-8-VI-96)

**NB** - Cupletul facultativ 3.bis (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1-R.v.1; C.2-R.v.2; C.3-R.v.2; C.3bis-R.v.3. În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (C.3 sau C.3bis).

**3.bis)** - Prin Sfânt Har îi macini în creștina moară,  
Să îi faci făină, cu Hristos dospeală,  
Creștinezi strămoșii, preoți sfinți le dai,  
Scară nevăzută le întinzi spre Rai.

- Refren (cu volta a 3-a)

Durata: n4-5'

## IMNUL SFÂNTULUI APOSTOL ANDREI

Varianta pentru  
cor bărbătesc

- Începătorul creștinării Românilor -

Versurile: Arh. Ioan Ioan Popa  
Muzica: Șerban Nichifor

Andante (♩ 72) cantabile ma semplice mp

T. 8/8

B. 4/4

1) Ai bă-ut An dre e, sfîn-te din iz -  
2) Ai sme-ri-rea hai nă, ar-mă Sfân-ta  
3) Sa-dul tău a sun s-a pomi cu creș-ti-mul  
să prin Sfânt Har-ti oma cîm în creș-ti-l na

A

T. 8/8

B. 4/4

Vo-rul Cel tri-mis de Du-hul, prin Bo-te-za to-rul,  
Cru-ce Cinci-ze-ci-meă ha-rol din Hris-tos ti-a du-ce,  
ti-me Mai stră-vechi, mai răd-mici ca în tări ve-ci ne,  
moa-ră, Să-ți faci fă-nă, cu Hris-tos dos-pea-le

poco rit. Sub. A Tempo (♩ 72) mp

T. 8/8

B. 4/4

Cu-al tău fră-te Si-mon te-a che-măt Hris-tos  
Vă la Ge-to Da-cii cu cre-din-ta lor  
Tot sme-riți ca ti-ne am cres-cut și noi  
Creș-ti-neți stră-mo-șii pre-oți sfînți și dai

ai bă-ut. Cu-al tău fră-te Si-mon, Si-mon, te-a che-măt Hris-tos,  
din Hris-tos, Vă la Ge-to Da-cii, cu cre-din-ta lor,  
mai stră-vechi, Tot sme-riți ca ti-ne, am cres-cut și noi,  
cu Hris-tos, Creș-ti-neți stră-mo-șii pre-oți sfînți și dai

mf

T. 8/8

B. 4/4

Si-ă-lă-sat nă-vo-dul, L'at' ur-măt vo-los.  
Si-ă-lă-sat ce-ruri fi-va pu-voi.  
Si-ă-lă-sat ce-ruri fi-va pu-voi.  
Cu mult duh de-va jert-zu ta-șu de în-vremi de ta-me  
Sca-ra ne-va jert-zu ta-șu de în-tinzi spre Rai.

R. Cu cei

## Refren - Poco Animato (♩ 88)

T. 8/8

B. 4/4

R.) Cu cei sfînți cu în-ge-ră, cu Cea-n-veci cu-ra-tă, Roa-gă, Sfîn-te în  
sfînți cu în-ge-ră, cu Cea-n-veci, în veci cu-ra-tă, cu-ra-tă, Roa-gă

T. 8/8

B. 4/4

Du-hul, pe Hris-tos, pe Ta-tă, Dum-ne-zeu să a-du-că  
Roa-gă pe Hris-tos, pe Ta-tă, pe Ta-tă, Dum-ne-zeu să a-du-că, să a-du-că



1,2 (și eventual 3 - cu strofa facultativă)

T. *mp.*  
în-fră-ți-re-a-n toti, — De Ro-mâ-na vi-tă gri-jă tu să

B. *mp.*  
în-fră-ți-re-a-n toti, în-fră-ți-re, De Ro-mâ-na vi-tă, vi-tă, gri-jă tu să

(1,2) poco a poco calando (rallentando e decrescendo) — — — — —

T. *mp.*  
port, gri-jă tu să ne port, — — — — —

B. *mp.*  
port, gri-jă tu să — — — — — port, — — — — — sa ne port, — — — — —

3. (sau 3 bis) poco a poco ritardando — — — — —

T. *mp.*  
de Ro-mâ-na vi-tă, — — — — — tu, — — — — — tu să

B. *mp.*  
de Ro-mâ-na vi-tă gri-jă tu, — — — — — tu să port, — — — — — sa

sempre ritardando — — — — — *fff*

T. *fff*  
port, — — — — — de Ro-mâ-ni a! — — — — —

B. *fff*  
port, de Ro-mâ-ni — — — — — a! — — — — —

Suban Nichifor  
1-2-VI-1991 (rev. 7-8-VI-1996)

**NB** - Cupletul facultativ 3.bis (ce poate fi inserat după cupletul 3, sau în locul acestuia) va fi urmat de Refren cu volta 3, după schema C.1/R.v.1; C.2/R.v.2; C.3/R.v.2; C.3bis/R.v.3.  
În orice caz, Refrenul cu volta 3 va apărea doar în final, după ultimul cuplet (C.3 sau C.3 bis).

Durata: n 4-5'

## IMNUL SFÂNTULUI APOSTOL ANDREI

Varianta monodică  
(populară)

- Începătorul creștinării Românilor -

Versurile: Arhimandrit Ioan-Ioasa Popa  
Muzica: Șerban Nichifor

Andantino (♩=72) cantabile ma semplice

1) Ai ba-ut An-dre-e, sfin-te din iz-vo-rul  
2) Ai sme-ri-rea hai-na mă Sfân-ta Cru-ce  
3) Sa-dul tău a-jun-s-a cu creș-ti-mul ti-ce  
4) Prin Sfânt Har-ți ma-cini în creș-ti-na-moa-ră

Cel tri-mis de Du-hul prim Bo-te-ză-to-rul  
Cinci-ze-ci-mea ha-rul din Hris-tos ti-a-du-ce  
Mai stră-vechi, mai rod-nici, ca în tări ve-ci-ne  
Să-ți faci-fă-că-nă, cu Hris-tos dos-pea-lă

Cu-al tău fra-țe Si-mon te-a che-mat Hri-stos  
Via-ța Ge-to-ri Da-că cu cre-din-ța lor  
Tot sme-ri-ți ca-ti-ne am cres-cut și noi  
Creș-ti-nezi stră-mo-și pre-oti sfinți le dai

Si-ati-lă-sat-nă Vor-dul, Lăti-ur-mat vo-los.  
Si-ati-lă-ce-ruri fi-vă pu-ruri via-ța lor.  
Cu mult duh de jert-fă în vreme de ne-voi.  
Sca-ră ne-vă-zu-tă le în-tinzi spre Rai.

R) Cu-cei

REFREN - Poco Animato (♩=88)

sfinți - cu în-ge-nii, - cu Ce-am-vei cu-ra-tă, - Ro-ză, Sfin-te în

Du-hul - pe Hris-tos, pe Ta-tă, - Dum-ne-zu să a-du-că -

în-fra-țe-rea-n tot-i, - De Ro-mâ-na vi-ță gri-jă tu să

port-i, gri-jă tu să ne por-ti.

De Ro-mâ-na vi-ță gri-jă tu să por-ti

de Ro-mâ-ni - a!

fff

Șerban Nichifor  
1-2-XI-91 (rev. 7-8-VI-96)

## Serban Nichifor

Motto (signe d'identification): "Liber generationis Iesu Christi filii David, filii Abraham."

SEZIONE "A"

"TATĂL NOSTRU" ("PADRE NOSTRO")

pour

choeur d'enfants "a cappella"

(S., Ms., A.)

DURÉE: ca 3'40"

TEXTE

(Sanctum Iesu Christi Evangelium secundum Matthaeum, 6, 9-13)

COUPLET en roumain: "Tatăl nostru care ești în ceruri, sfințească-se Numele Tău; vie împărăția Ta, facă-se voia Ta, precum în cer așa și pe pământ. Pîinea noastră cea spre ființă, dă-ne-o nouă astăzi; și ne iartă nouă greșelile noastre, precum și noi iertăm greșiților noștri. Și nu ne duce pe noi în ispită, ci ne izbăvește de cel viclean. Că a Ta este împărăția, și puterea, și slava în veci ! Amin."

Traduction en langue italienne: "Padre nostro, - che sei nei cieli - sia santificato il tuo nome, - venga il tuo regno, sia fatta la tua volontà, come in cielo così in terra. Dacci oggi il nostro pane quotidiano, - e rimetti a noi nostri debiti - come noi li rimettiamo ai nostri debitori, - e non ci indurre in tentazione, - ma liberaci dal male! Amen."

REFRAINS en hébraïque ("Adónaï"), en arménien ("Hair mér"), en grecque ("Πάτερ ἡμῶν" = "Páter imón"), en latin ("Pater noster"), en italien ("Padre nostro"), en roumain ("Tatăl nostru"), en français ("notre Père"), en allemand ("unser Vater"), en flamand ("onze Vater"), en anglais ("our Father"), en hongrois ("mi Atyánk") et en russe ("otsche Nas").



Motto di riconoscimento: "Libere generationis Iesu Christi filii David, filii Abraham"

Durata:  $\sim 3'40''$

Premiul de Competiție,  
Jilulava (Rep. Cehia),  
1995

"TATĂL NOSTRU" ("PADRE NOSTRO")

per coro di bambini "a cappella"

Longano e fluido, poco rubato ( $\text{♩} \sim 66$ )

Serban Nichifor

Handwritten musical score for "L'Espresso" by S. R. U. The score is in 3/4 time and features three staves: Soprano (S.), Mezzo-Soprano (Ms.), and Alto (A.). The Soprano staff has a treble clef and a key signature of one flat. The Mezzo-Soprano staff has a treble clef and a key signature of one flat. The Alto staff has a treble clef and a key signature of one flat. The lyrics are written below the staves. The Soprano staff has the lyrics "d'al niente" and "PP liscio". The Mezzo-Soprano staff has the lyrics "A" and "poco". The Alto staff has the lyrics "p" and "dolce". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for three voices (Soprano, Mezzo-soprano, Alto) and piano accompaniment. The score is for measures 11-14. The Soprano part is marked *P cantabile* and **11**. The Mezzo-soprano part is marked *PP*. The Alto part is marked *P*. The piano accompaniment is marked *nos*, *tru*, and *A*. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for Soprano (S.), Mezzo (Ms.), and Alto (A.) parts. The score is in treble clef with a key signature of one flat (B-flat). The Soprano part starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with a melodic line. The Mezzo part starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with a melodic line. The Alto part starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with a melodic line. The score includes dynamic markings 'P cantabile' and 'pp' (pianissimo). The Soprano part ends with a fermata on a half note G4. The Mezzo and Alto parts end with a fermata on a half note G4. The score is written on three staves with various musical notations including notes, rests, and slurs.



*P* liscio

**[41]** *P* cantabile

S. *du-ce pe noi-mis pi-tă*

Ms. *Isle* *placido* *mp* *Ta-tăl nos-tru, Pădre* **(Tutti)** *pp*

A. *Ci-ne iz-bă-veș-te de al vi-ckam* *A* *pp*

S. *nos-tro, on-ze Va-der, our Fa-ther, A-do-nai, ot-ce Nas, Ta-tăl nos-tru, Pă-ter*

Ms. (tutti)

A.

**[51]** *mp*

S. *i-món Pa-ter nos-ter, no-tre Pă-re, un-ser Va-ter, mi Ác-tyank, Hăir*

2. *i-món Pa-ter i-món, Hăir mer, mi Ác-tyank, un-ser Va-ter*

Ms. *mp espressivo* *Ta* *tăl* *nos* *tu*

A. *mp espressivo* *Ta* *tăl* *nos* *tu* *Ta* *tăl*

- 3 -



*poco a poco animando* →

**2/4**

**S.** 1. mer - Pa - ter i - mōn nos - tu

**2.** , ne - tre Pēre Ta - tōl nos - tu , nos - tu si pu

**Ms.** Ta - tōl nos tu , Că a Ta es - te în - pă - ră - ti - a

**A.** mos - tu Ta - tōl nos tu , Că a Ta es - te în - pă - ră - ti - a

*poco a poco animando* → **Sub. Tempo I (La 66)**

**[61]**

**2/4** **3/4**

**S.** 1. si sla - va în veci! A

**2.** te - rea în veci! P

**Ms.** în veci! P

**A.** în ve **ff subito** *poco* A

*quasi grido!* *molto* *ff* *P espressivo*

Handwritten musical score for four staves (S. 1, S. 2, Ms., A.). The score includes dynamic markings (poco, mp, PP, min), articulation (accents), and a boxed measure number 71. The notation is in treble clef with various note values and rests.

Handwritten musical score for four staves (S. 1, S. 2, Ms., A.). The score includes dynamic markings (P, min), articulation (accents), and the word "perdendosi" written above several notes. The notation is in treble clef with various note values and rests.

(P.A. - 8-VII-91, Concert 6  
Ateneul Român)

Gheorghe Nichifor, 30-IV-1991

(N 3'40")

## Serban Nichifor

Motto (signe d'identification): "Liber generationis Iesu Christi filii David, filii Abraham."

SEZIONE "A"

"TATĂL NOSTRU" ("PADRE NOSTRO")

pour

choeur d'enfants "a cappella"

(S., Ms., A.)

DURÉE: ca 3'40"

TEXTE

(Sanctum Iesu Christi Evangelium secundum Matthaeum, 6, 9-13)

COUPLET en roumain: "Tatăl nostru care ești în ceruri, sfințească-se Numele Tău; vie împărăția Ta, facă-se voia Ta, precum în cer așa și pe pământ. Pîinea noastră cea spre ființă, dă-ne-o nouă astăzi; și ne iartă nouă greșelile noastre, precum și noi iertăm greșiților noștri. Și nu ne duce pe noi în ispită, ci ne izbăvește de cel viclean. Că a Ta este împărăția, și puterea, și slava în veci ! Amin."

Traduction en langue italienne: "Padre nostro, - che sei nei cieli - sia santificato il tuo nome, - venga il tuo regno, sia fatta la tua volontà, come in cielo così in terra. Dacci oggi il nostro pane quotidiano, - e rimetti a noi nostri debiti - come noi li rimettiamo ai nostri debitori, - e non ci indurre in tentazione, - ma liberaci dal male! Amen."

REFRAINS en hébraïque ("Adónaï"), en arménien ("Hair mér"), en grecque ("Πάτερ ἡμῶν" = "Páter imón"), en latin ("Pater noster"), en italien ("Padre nostro"), en roumain ("Tatăl nostru"), en français ("notre Père"), en allemand ("unser Vater"), en flamand ("onze Vater"), en anglais ("our Father"), en hongrois ("mi Atyánk") et en russe ("otsche Nas").



Motto di riconoscimento: "Liber generationis Iesu Christi filii David, filii Abraham."

Durata:  $\sim 3'40''$

Premiul de Competiție,  
Yihlava (Rep. Ceha),  
1995

## "TATĂL NOSTRU" ("PADRE NOSTRO")

per coro di bambini "a cappella"

Longano e fluido, poco rubato ( $\text{♩} \sim 66$ )

Serban Nichifor

Handwritten musical score for "L'Espresso" by S. R. U. The score is in 3/4 time and features three staves: Soprano (S.), Mezzo-Soprano (Ms.), and Alto (A.). The Soprano staff has a treble clef and a key signature of one flat. The Mezzo-Soprano staff has a treble clef and a key signature of one flat. The Alto staff has a treble clef and a key signature of one flat. The lyrics are written below the staves. The Soprano part starts with a whole note 'A' and a half note 'A'. The Mezzo-Soprano part starts with a whole note 'A' and a half note 'A'. The Alto part starts with a whole note 'A' and a half note 'A'. The lyrics are: 'd'al niente', 'poco', 'PP liscio', 'poco', 'p', 'dolce', 'Ta', 'tāl'.

Handwritten musical score for three voices (Soprano, Mezzo-soprano, Alto) and piano accompaniment. The score is for measures 11-14. The Soprano part is marked "P cantabile" and "11". The Mezzo-soprano part is marked "PP". The Alto part is marked "P". The piano accompaniment is marked "nos", "tru", and "A". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for Soprano (S.), Mezzo (Ms.), and Alto (A.) parts. The score is in treble clef with a key signature of one flat (B-flat). The Soprano part starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with a melodic line. The Mezzo part starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with a melodic line. The Alto part starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with a melodic line. The score includes dynamic markings 'P cantabile' and 'pp' (pianissimo). The Soprano part ends with a fermata on a half note G4. The Mezzo and Alto parts end with a fermata on a half note G4. The score is written on three staves with a common time signature.

21

*mp in rilievo, pioso*

S. *pp* *mp in rilievo, pioso* *mp in rilievo, pioso* *P* Sfin-tea-se-nu-me-le Tău, Fa-că-se

Ms. *mp in rilievo, pioso* *P* Ca-re-le-ști în ce-ruri A

A. *mp in rilievo, pioso* *P* Ta-tal nos-tru A Vre-împă-ră-ția Ta-A

*piu mf* *P* *mp*

S. Vo-ia Ta, precum în cer A Dă-me-o

Ms. *piu mf* *poco* *mp in rilievo* , precum în cer a-șa și pe pă-mînt Pri-mea noastră cea spre fi-in-ță

A. *piu mf* *P* , precum în cer a-șa și pe pă-mînt A

31

*mp in rilievo* *P* *mp* *mp espressivo*

S. no-ua-ăstă-ți și ne iar-tă no-ua-ă gre-șe-li-le noastre A

Ms. *1 solo* *P* *mp* *mp* no-ua-ă gre-șe-li-le, precum și noi ier-tăm gre-șe-ți-lor noș-tri, Și ne

*l'altri* *P* *mp* *mp* no-ua-ă gre-șe-li-le, precum și noi ier-tăm gre-șe-ți-lor noș-tri

A. *mp* *P* și ne iar-tă no-ua-ă gre-șe-li-le, precum și noi ier-tăm A

*P liscio* 41 *P cantabile*

S. *du-ce pe noi în is-pi-tă* *Tă-tăl nos-tru, Pa-dre*

Ms. *1 solo* *Alto* *mp* *Ci-ne iz-bă-veș-te de cel vi-cleam.* *Tutti P cantabile* *Pa-ter nos-*

A. *P liscio* *P liscio* *poco* *pp*

S. *nos-tru, on-ze Vă-dar, our Fa-ther, A-do-năi, ot-ce Naș, Tă-tăl nos-tru, Pa-ter*

Ms. *ter, no-tre Père, un-ser Vă-ter, mi Áo-tyank, Hair mer, Pa-ter i-món, Tă-tăl nos-*

A. *tră, Pa-dre nos-tru, Pa-ter i-món, Hair mer, mi Áo-tyank, un-ser Vă-ter-*

51 *mp*

1 S. *i-món Pa-ter* *mp* *nos-ter, no-tre Père, un-ser Vă-ter, mi Áo-tyank, Hair*

2 S. *i-món* *mp* *Pă-dre nos-tru, on-ze Vă-ter, our Fa-ther, A-do-năi,*

1 Ms. *tru, Pa-dre nos-tru* *mp* *Pa-ter i-món, Hair mer, mi Áo-tyank, un-ser Vă-ter-*

2 Ms. *tru, Pa-dre nos-tru* *mp* *ot-ce Naș, A-do-năi, our Fa-ther, on-ze*

1 A. *Tă* *mp espressivo* *tăl nos-tru-*

2 A. *Tă* *mp espressivo* *tăl nos-tru Tă-tăl*

- 3 -



2/4

S. 1 mer — Pa-ter i — mōn

2 ot-ce Naș — , Ta-tăl nos-tru

Ms. 1 — , no-tre Père — Ta-tăl nos-tru — , nos-tru si pu

2 Va-der — , Pa-dre nos-tro, Ta-tăl nos-tru — , nos-tru si pu

A. 1 Ta — tăl nos tru — , Că a Ta es-te îm-pă-ră-ti — a

2 nos-tru Ta — tăl nos tru — , Că a Ta es-te îm-pă-ră-ti — a

S. 1 si slă-va în ve-ci! *mp* *mf* *ff* *p subito* *Despressivo*

2 si slă-va în ve — , A — *mp* *mf* *ff* *p subito* *Despressivo*

Ms. 1 te — rea — în ve-ci! *mp* *mf* *ff* *p subito* *Despressivo*

2 te — rea — în ve — , A — *mp* *mf* *ff* *p subito* *Despressivo*

A. 1 veu! *mp* *mf* *ff* *p subito* *Despressivo*

2 ve — , A — *mp* *mf* *ff* *p subito* *Despressivo*

- 4 -

Handwritten musical score for Soprano (S.), Mezzo-Soprano (Ms.), and Alto (A.) voices. The score is divided into two systems, each with two staves per voice part.

**System 1 (Measures 1-4):**

- S.:** Measures 1-4. Dynamics: *poco*, *mp*, *pp*. Includes a box with the number 71.
- Ms.:** Measures 1-4. Dynamics: *poco*, *min*, *mp*, *pp*.
- A.:** Measures 1-4. Dynamics: *poco*, *min*, *mp*, *pp*.

**System 2 (Measures 5-8):**

- S.:** Measures 5-8. Dynamics: *perdendosi*.
- Ms.:** Measures 5-8. Dynamics: *men*, *perdendosi*.
- A.:** Measures 5-8. Dynamics: *poco*, *men*, *A*, *men*, *perdendosi*.

The score concludes with a double bar line and the handwritten note  $(\sim 3\frac{1}{4}'' )$ .

S. 30-IV-1991

## Serban Nichifor

Motto (signe d'identification): "Liber generationis Iesu Christi filii David, filii Abraham."

SEZIONE "A"

"TATĂL NOSTRU" ("PADRE NOSTRO")

pour

choeur d'enfants "a cappella"

(S., Ms., A.)

DURÉE: ca 3'40"

TEXTE

(Sanctum Iesu Christi Evangelium secundum Matthaeum, 6, 9-13)

COUPLET en roumain: "Tatăl nostru care ești în ceruri, sfințească-se Numele Tău; vie împărăția Ta, facă-se voia Ta, precum în cer așa și pe pământ. Pîinea noastră cea spre ființă, dă-ne-o nouă astăzi; și ne iartă nouă greșelile noastre, precum și noi iertăm greșiților noștri. Și nu ne duce pe noi în ispită, ci ne izbăvește de cel viclean. Că a Ta este împărăția, și puterea, și slava în veci ! Amin."

Traduction en langue italienne: "Padre nostro, - che sei nei cieli - sia santificato il tuo nome, - venga il tuo regno, sia fatta la tua volontà, come in cielo così in terra. Dacci oggi il nostro pane quotidiano, - e rimetti a noi nostri debiti - come noi li rimettiamo ai nostri debitori, - e non ci indurre in tentazione, - ma liberaci dal male! Amen."

REFRAINS en hébraïque ("Adónaï"), en arménien ("Hair mér"), en grecque ("Πάτερ ἡμῶν" = "Páter imón"), en latin ("Pater noster"), en italien ("Padre nostro"), en roumain ("Tatăl nostru"), en français ("notre Père"), en allemand ("unser Vater"), en flamand ("onze Vater"), en anglais ("our Father"), en hongrois ("mi Atyánk") et en russe ("otsche Nas").





21

S. *mp in rilievo, pioso*  
 Ms. *mp in rilievo, pioso*  
 A. *mp in rilievo, pioso*

S. *Sfin-tea-se-nu-me-le* *Tău, Fa-că-se*  
 Ms. *Că-re-le-ești în ce-ruri* *A*  
 A. *Tă-tal nos-tru* *A* *Vie-împă-ră-ția* *Ta-A*

S. *Vo-ia Ta, precum în cer* *A* *Dă-me-o*  
 Ms. *, precum în cer a-șa și pe pă-mînt* *Pri-mea noastră cea spre fi-in-ță*  
 A. *, precum în cer a-șa și pe pă-mînt* *A*

31

S. *mp in rilievo*  
 Ms. *1 solo* *mp* *no-ua gre-se-li-le, precum și* *noi ier-tăm gre-si-ti-lor noș-tri, Și ne*  
 Ms. *l'altri* *mp* *no-ua gre-se-li-le, precum și* *noi ier-tăm gre-si-ti-lor noș-tri*  
 A. *mp* *și ne ier-tă no-ua gre-se-li-le, precum și* *noi ier-tăm*

Handwritten musical score for the hymn "The Lord's Prayer" in Romanian. The score is written for Soprano (S.), Alto (A.), and Men's voices (Ms.). It includes lyrics in Romanian and English. The score is divided into three systems, each with a measure number in a box (41, 51, 51). The tempo/mood markings are *P liscio* and *P cantabile*. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *pp*.

**System 1 (Measures 41-44):**

- S.** *P liscio* *P cantabile* *Tutti P cantabile*  
du-ce pe noi în is-pi-tă — Ta-tăl nos-tru, Pa-dre
- Ms.** *Isolo* *Alto*  
Ci-ne iz-bă-ves-te de cel vi-clean. Pa-ter nos-
- A.** *P liscio* *P liscio* *pp*

**System 2 (Measures 45-48):**

- S.** nos-tru, on-ze Va-der, our Fa-ther, A-do-năi, ot-ce Naș, Ta-tăl nos-tru, Pa-ter
- Ms.** ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair mer —, Pa-ter i-món, Ta-tăl nos-
- A.**

**System 3 (Measures 49-52):**

- S.** *mp*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 4 (Measures 53-56):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 5 (Measures 57-60):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 6 (Measures 61-64):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 7 (Measures 65-68):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 8 (Measures 69-72):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 9 (Measures 73-76):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 10 (Measures 77-80):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 11 (Measures 81-84):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 12 (Measures 85-88):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 13 (Measures 89-92):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 14 (Measures 93-96):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 15 (Measures 97-100):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 16 (Measures 101-104):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 17 (Measures 105-108):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 18 (Measures 109-112):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 19 (Measures 113-116):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 20 (Measures 117-120):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 21 (Measures 121-124):**

- S.** *mp* *espressivo*  
i-món — Pa-ter *mp* nos-ter, no-tre Père, un-ser Va-ter, mi A-o-tyank, Hair
- Ms.** *mp* *espressivo*  
tru, Pa-dre nos-tru — Pa-ter i-món, Hair mer —, mi A-o-tyank, un-ser Va-ter —
- A.** *mp* *espressivo*  
Ta-tăl nos-tru — Ta-tăl —

**System 22 (Measures 12**



2/4

S. 1 mer — Pa-ter i — món

2 ot-ce Naş — , Ta-tăl nos-tru

Ms. 1 — , no-tre Père — Ta-tăl nos-tru — , nos-tru si pu

2 Va-der — , Pa-dre nos-tro, Ta-tăl nos-tru — , nos-tru si pu

A. 1 Ta — tăl nos tru — , Că a Ta es-te îm-pă-ră-ti — a

2 nos-tru Ta — tăl nos tru — , Că a Ta es-te îm-pă-ră-ti — a

S. 1 si sla-va în ve-ci! *mp* *mf* *ff* *p subito* *Despressivo*

2 si sla-va în ve — , A — *mp* *mf* *ff* *p subito* *Despressivo*

Ms. 1 te — rea — în ve-ci! *mp* *mf* *ff* *p subito* *Despressivo*

2 te — rea — în ve — , A — *mp* *mf* *ff* *p subito* *Despressivo*

A. 1 veu! *mp* *mf* *ff* *p subito* *Despressivo*

2 ve — , A — *mp* *mf* *ff* *p subito* *Despressivo*

- 4 -

## Poco Animato (♩ = 80), con dolcezza

N.B. - Variantă la pag. 5 bis

Handwritten musical score for a piece titled "Poco Animato (♩ = 80), con dolcezza". The score is written for four systems of staves, each with two staves (1 and 2). The systems are labeled S., Ms., and A. (appearing twice). The notation includes notes, rests, and dynamic markings such as *poco*, *mp*, *min*, *A*, and *p*. A box containing the number 71 is present in the first system. The score concludes with a double bar line and the number 5.

System 1 (S.):  
 Staff 1: *poco mp* 71 *4 min*, *A min*  
 Staff 2: *poco mp* *(x in 2)* *min*, *A min*, *A*

System 2 (Ms.):  
 Staff 1: *poco mp* *min*, *A min*, *A*  
 Staff 2: *poco mp* *min*, *A min*

System 3 (A.):  
 Staff 1: *poco mp* *min*, *A min*  
 Staff 2: *poco mp* *min*, *A min*, *A*

System 4 (S.):  
 Staff 1: *poco a poco decrescendo* *A min*, *A min*, *A min*  
 Staff 2: *poco a poco decrescendo* *min*, *A min*, *A min*

System 5 (Ms.):  
 Staff 1: *poco a poco decrescendo* *min*, *A min*, *A min*  
 Staff 2: *poco a poco decrescendo* *A min*, *A min*, *A min*

System 6 (A.):  
 Staff 1: *poco a poco decrescendo* *A min*, *A min*, *A min*  
 Staff 2: *poco a poco decrescendo* *min*, *A min*, *A min*

- 5 -

*Sempre decrescendo*

81

Handwritten musical score for Soprano (S.), Mezzo-soprano (Ms.), and Alto (A.) voices, measures 81-84. The score is written in treble and bass staves. The Soprano part (S.) has lyrics: A - min A - min A - min. The Mezzo-soprano part (Ms.) has lyrics: min A - min A. The Alto part (A.) has lyrics: A - min A - min A. The tempo/mood is marked *Sempre decrescendo*.

Handwritten musical score for Soprano (S.), Mezzo-soprano (Ms.), and Alto (A.) voices, measures 85-88. The score is written in treble and bass staves. The Soprano part (S.) has lyrics: A - min A - min A - min. The Mezzo-soprano part (Ms.) has lyrics: A - min A. The Alto part (A.) has lyrics: A - min A - min A. The tempo/mood is marked *Sempre poco a poco decrescendo*. The dynamics are marked *pp* (pianissimo).





Dauer  $\rightarrow$  "Black-Tempo" Variante:  $\sim 6'35''$   
"Blue-Tempo" Variante:  $\sim 8'10''$

Kennwort: **X**  
Susan Nicholson

# UNITATIS REDINTEGRATIO

- Synopsis - Partitur -

[Sectio Aurea]

The score is divided into two main sections: "Black-Tempo" and "Blue-Tempo". The "Black-Tempo" section includes staves for Orgel (seiten 1-4) and Synthesizer (seiten A-B). The "Blue-Tempo" section includes staves for Orgel and Synthesizer. The score is marked with various tempo variants and time signatures, including 4/4, 3/4, 2/4, and 1/4. The Orgel part features a "faux-bourdon" and a "salunda bizantina". The Synthesizer part includes a VCF and VCO section. The score is marked with various dynamics (pp, f, fff) and articulation marks (accents, slurs). The score is divided into measures by vertical lines, with some measures containing multiple staves. The score is marked with various time signatures and tempo variants, including 4/4, 3/4, 2/4, and 1/4. The Orgel part features a "faux-bourdon" and a "salunda bizantina". The Synthesizer part includes a VCF and VCO section. The score is marked with various dynamics (pp, f, fff) and articulation marks (accents, slurs). The score is divided into measures by vertical lines, with some measures containing multiple staves.

15-V-1991

- NB - Synchronisation-Punkte: -
- $\alpha$
  - $\beta$
  - $\gamma$
  - $\delta$
  - $\epsilon$
  - $\zeta$
  - $\eta$

Kennwort: \*

## SYNTHESIZER

Suban Nichifor

## UNITATIS REDINTEGRATIO

Parlando rubato

Ⓐ ~

VCO I

VCO II

15"/26" 30"/39" 45"/59" 1' 1'18"

with Touch Sensitive Modulation

Ⓐ [VCF]

Ⓑ [VCO]

P profondo, poco in rilievo, quasi improvvisando (à la salmodia bizantina)

Ⓑ

1'38" 1'15" 1'57" 1'30" 2'17" 1'45" 2'37"

P poco marcato

S/H \*

PP

with Touch Sensitive Modulation

Ⓒ

2'56" 2'15" [VCF] 3'15" 2'30" 3'35" 2'45" 3'55"

[VCO]

S/H \*

sempre PP

leggero

Ⓓ

4'12" 3'14" 4'31" 3'28" 4'50" 3'42" 5'13" 3'57"

poco a poco + Ring Modulator

PP S/H \*

P

molto

molto

\*) - aleatoric pitches, presto possibile - A -



☐ Scorrevole, sempre rubato

② phase shift 4'07" 5'23" 4'17" 5'33" 4'27" 5'43" 4'37" 5'53"

f *molto* P

② phase shift f *molto* P

6'03" 4'47" 6'13" 4'57" 6'23" 5'07" 6'32" 5'16"

*po a po crescendo* --- mp --- mf --- f --- ff

*po a po crescendo* --- mp --- mf --- f --- ff

6 4

☐ "TE DEUM"  
Deciso (♩ ~ 120) - giusto

Synthesizer

fff 4 3 4 possibile G.P. ~ 5'27" 6'43"

⑤ Deciso (♩ ~ 120) - giusto

[Orgel (I. Man)] fff 4 3 4 possibile G.P.]

☐ Lontano e misterioso 6'56" 5'37" 7'09" 5'47" 7'22" 5'57"

⑧ *po a po* PP *immateriale*

⑮ S/H (\*) PP *dolce*

⑮ S/H (\*) PP

7'35" 6'07" 7'48" 6'17" 8'00" 6'27" 8'10" 6'35"

*perdendosi*

⑮ S/H (\*) PP -B-

*perdendosi*

FINE

# UNITATIS REDINTEGRATIO

Sempre Adagio (♩ n 60) giusto

II. Man.  $\alpha$  *sempre P dolce e lontano* (~28")

III. Man. *sempre P* (~37")

Ped. *sempre P* *quasi organum (falso bordon / faux-bourdon)* (~1'18")

$\beta$  (~1'28") (~1'55")

(~2'1") (~2'37")

$\gamma$  (~2'28") (~3'13")

(~3'1") (~3'55")

8

poco a poco animando

(~3'28'')

(~4'31'')

poco a poco crescendo

(+Walze)

molto

(~3'57'')

(~5'13'')

9

Scorrevole, poco rubato

~10"

I. Man. *f* molto decrescendo *p* dolce

II. Man. *f* leggero e fluido

Ped. *f* molto decrescendo *p* poco in rilievo

~10"

?

~10"

b

~10"

b



poco a poco precipitando

~9"

*poco a poco crescendo* (b) *poco a poco cresc.* (+Waltz) (sempre precipitando)

~9"

*mp sempre crescendo* (sempre precipitando)

~8"

*mf sempre crescendo* (sempre precipitando)

~7"

*f sempre crescendo* (sempre precipitando)

~6"

*ff sempre crescendo* (sempre precipitando)

6  
4  
(~5'16")  
(~6'32")

"TE DEUM"

**Deciso (♩ ~ 120) - giusto**  
Tutti  
I Man. (Orgel) fff  
Ped. fff  
G.P.  
(~5'27")  
(~6'43")  
possibile  
G.P.  
[Synthesizer] fff possibile  
- 3 -



III. Man.  
(Orgel)

Ped.

A Tempo I (♩ ≈ 60), *lontano e misterioso*

*Sempre PP semplice, come eco ma ritmico*

*PP dolce*

(~5'47")

(~7'03")

(~6'07")

(~7'35")

[6'35"]

FINE

[8'10"]

### REGISTRIERUNG

(NE - Die Registeranweisungen sind wahlfrei)

- $\alpha + \beta + \gamma + \delta$  { II. Manual: Holzflöte 8', Nazard 2 2/3';  
III. Manual: Gedackt 8', Rohrflöte 4';  
Pedal: Subbass 16', Rohrpommer 8';  
Koppel: + III/II;
- $\epsilon$  { I. Manual: Prinzipal 8' Oktav 4', Rohrflöte 8';  
II. Manual: Spitzgedackt 8', Blockflöte 4', Waldflöte 2';  
Pedal: Choralbass 4', Rohrpommer 8', Subbass 16';  
Walze =  $\frac{1}{2}$
- $\zeta -$  Tutti
- $\eta$  { III. Manual: Gedackt 8';  
Pedal: Rohrpommer 8', Subbass 16'.

Estatico, sempre rubato

DOAMNE, STRIGAT-AM

Selva Nichifor

Tenore  
Sola

Handwritten musical notation for Tenore Sola, starting with a large 'N' and a fermata.

Sole

(1. n. 54 - sempre rubato)

20" ↓

Flauto

Handwritten musical notation for Flauto, starting with a circled '1' and a key signature change to D-flat.

Ampa

Handwritten musical notation for Ampa, including a box with notes and the instruction '(lento)'.

Pianoforte

Handwritten musical notation for Pianoforte, including a box with notes and the instruction '(lento)'.

sempre 1/2 Ped. & v.

Re.

Handwritten musical notation for Re, featuring a melodic line with various dynamics.

Ar.

Handwritten musical notation for Ar, featuring a melodic line with various dynamics.

R.

Handwritten musical notation for R., consisting of a wavy line representing a sustained sound.

Re.

Handwritten musical notation for Re, featuring a melodic line with various dynamics.

Ar.

Handwritten musical notation for Ar, featuring a melodic line with various dynamics.

Pf.

Handwritten musical notation for Pf., consisting of a wavy line representing a sustained sound.

T. *longa*

R. *molto* *ff gride*

A. *pp* *pp*

R. *pp*

(N/20)

2 *Profondo* (*N/2*) *mp espressivo*

T. *Doem* — *ne chi-ga-tam-ia-ta* *Ti* — *ne, a-u-zi* — *ma* *a-u* — *zi* — *ma*

R. *pp* *pp*

*perdendosi* (*sfissando*)

A. *pp*

R. *pp*



T.

Doem ne

Doem-ne stin-ga-tam ca-the ne, a-u-ri-ma, ia a-min

At.

pp

Rt.

pp

T.

te

ga-sul

na

ga-cu-ni-me

le

And string

At.

pp

Rt.

pp



T.

Handwritten musical notation for Tenor (T.) with lyrics: *ca-te-ri-ne a-n-ti-zu-ma Deum*. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. The lyrics are written below the notes.

At.

Handwritten musical notation for Alto (At.) part, continuing the melody from the Tenor. It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. The lyrics are written below the notes.

R.

Handwritten musical notation for Bass (R.) part, continuing the melody from the Tenor. It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. The lyrics are written below the notes.

R.

Handwritten musical notation for Bass (R.) part, continuing the melody from the Tenor. It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. The lyrics are written below the notes.

At.

Handwritten musical notation for Alto (At.) part, continuing the melody from the Tenor. It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. The lyrics are written below the notes.

At.

Handwritten musical notation for Alto (At.) part, continuing the melody from the Tenor. It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. The lyrics are written below the notes.

Handwritten musical notation for Alto (At.) part, continuing the melody from the Tenor. It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above it. The lyrics are written below the notes.

Angelico (N72)

Handwritten musical score for the first system. It features two staves. The upper staff is marked *Al.* and contains complex melodic lines with many accidentals (flats and naturals) and slurs. The lower staff is marked *R.* and contains a wavy line, indicating a sustained or tremolo effect. A *pp* (pianissimo) dynamic marking is present. At the bottom right, there is a boxed-in section with the notation  $\begin{matrix} 2 \\ 10 \end{matrix}$  and an upward-pointing arrow.

Handwritten musical score for the second system. It features two staves. The upper staff is marked *Al.* and contains complex melodic lines with many accidentals and slurs. The lower staff is marked *R.* and contains a wavy line. A *pp* (pianissimo) dynamic marking is present. A *poco marcato* instruction is written above the lower staff. A circled number 81 is located between the staves. At the bottom right, there is a boxed-in section with the notation  $\begin{matrix} 2 \\ 3 \\ 20 \end{matrix}$  and an upward-pointing arrow. The word *allargando* is written below the lower staff. The page number -5- is at the bottom left.



4 Profonda cantabile (dv72)

T. *mp* Sa se in-dre-p-te ze nu ga-cu-nea mea ca to-ma-ia in

(sempre irregolare)

N20"

Ar.

(1.v.)

sempre PP

(1.v.)

Pf.

(1.v.)

sempre PP

(1.v.)

T.

na in-ter ri-di-ca-nea mi-la

Ar.

(sempre irregolare)

sempre PP

Pf.

6-

T. *me - le - jent - fa de sea - na*

At. *[Handwritten musical notation]*

Rt. *[Handwritten musical notation]*

*(Lento)*

*[Handwritten musical notation]*

T. *a - u - zi - ma - Daau - ne*

*pece a pecu niderande*

At. *Fa#, la# (a.b. #. #. b. b.) glissande*

*pece a pecu*

Rt. *[Handwritten musical notation]*

*- 7 -*

*[Handwritten musical notation]*

(24'40")



⑤ Dramatico (ln120)

Solo

Quasi Improvisando, molto rubato (ln72)

FL. *f* *molto* (glissando) (ln120) (l.v.)

Alt. (+ m.s.) (l.v.)

Pf. *f* (8v) *sfz* (l.v.)

(8v) *sfz* (l.v.)

FL. *f* (ln120) *mp* *Poco crescendo*

FL. *f* (sempre crescendo) (ln120) *Sub. Esitando* (ln54) *mp* *Poco crescendo*

*poco a poco affrettando* *più mf sub. PP misterioso* (ln120) *poco*

FL. *mf* -8- *f* *molto* (ln150)

ln15"

ln25"

ln15"

ln5'50"

⑥ Lontano (no 66)

(non vibr.)

(vibr. lento e largo)

Re. *ffz*

*P* *eco*

Ar. Re b, La b (—)

Solo

*mp in viliera*

Pf. *ffz* (l.v.) *mette*

*pp* Lontano poco marcato

20"

Re. (quasi glissando)

*perendosi*

*pp*

Ar. *Mib* *(l.v.)*

*Mib*

Pf.

*(lunga pp lontano, poco marcato)*

(81)

*pp*



[illegible]



For "SPECTRA" ENSEMBLE (Gent)

Conductor: Filip RĂTHĂ

Serban NICHIFOR

(1994)

# "ΕΠΙΚΛΕΪΤΑΙ"

("ΕΠΙΚΑΛΕΪΤΑΙ")

["Musica Caelestis II"]  
pour

ensemble de chambre et récitante (♩ ad libitum),

d'après la prière mystique de notre Père saint Syméon

("Invocation au Saint-Esprit, par celui qui déjà Le voit")

- I.) INVOCATIO (ca 6'20")

- II.) FREE-PHASE (ca 3'40")

DURATA: ca 10'

ESECUTORI: - Flauto piccolo

- Oboe

- Clarinetto in Si b

- Violino

- Viola

- Violoncelle

- Contrabbasso

- Pianoforte

- Percussione (Campanelli, Vibrafono, Campane,  
3 Piatti - acuto, medio, grande)

- Recitatrice (♩ ad libitum)



1994 by Serban NICHIFOR  
Str. Principatele Unite 2  
Vila I, Ap. 7  
70.512 Bucharest, Romania  
Tel. (+40-1) 623.13.99.

SYMÉON LE NOUVEAU THÉOLOGIEN - "Hymnes de l'Amour Divin"  
Traduction française de Joseph PARAMELLE, s.j.;  
"Les Editions du Cerf", Paris - 1969)

Τοῦ ἐν ἁγίοις πατρὸς ἡμῶν Συμεὼν εὐχή μυστική, δι' ἧς  
ἐπικαλεῖται τὸ Πνεῦμα τὸ Ἅγιον ὁ αὐτὸ προορῶν

De notre Père saint Syméon  
prière mystique :  
Invocation au Saint-Esprit, par celui qui déjà le voit

TEXTE Α (ca 3'20"; I - mesures 7-67)

Ἐλθέ τὸ φῶς τὸ ἀληθινόν, ἔλθε ἡ αἰώνιος ζωὴ, ἔλθε τὸ ἀποκεκρυμμένον μυστήριον, ἔλθε ὁ ἀκατονόμαστος θησαυρός, ἔλθε τὸ ἀνεκφώνητον πρᾶγμα, ἔλθε τὸ ἀκατανόητον πρόσωπον, ἔλθε ἡ ἀίδιος ἀγαλλίασις, ἔλθε τὸ ἀνέσπερον φῶς, ἔλθε πάντων τῶν μελλόντων σωθῆναι ἡ ἀληθινή προσδοκία, ἔλθε τῶν κειμένων ἡ ἐγερσις, ἔλθε τῶν νεκρῶν ἡ ἀνάστασις, ἔλθε ὁ δυνατός, ὁ πάντα δεῖ ποιῶν καὶ μεταποιῶν καὶ ἀλλοιῶν μόνῳ τῷ βούλεσθαι! Ἐλθέ ὁ ἀόρατος καὶ ἀναφής πάντη καὶ ἀψηλάφητος, ἔλθε ὁ δεῖ μένων ἀμετακίνητος καὶ καθ' ὥραν ὅλος μετακινούμενος καὶ ἐρχόμενος πρὸς ἡμᾶς τοὺς ἐν τῷ ᾄδι κειμένους, ὁ ὑπεράνω πάντων τῶν οὐρανῶν, ἔλθε τὸ περιπόθητον ὄνομα καὶ θρυλούμενον, λαληθῆναι δὲ παρ' ἡμῶν, ὅπερ ἦς, ἡ γνωσθῆναι, ὅποιοις ἡ ποταπός, ὅπως ἡμῖν ἀνεπίδεκτον. Ἐλθέ ἡ αἰώνιος χαρά, ἔλθε τὸ στέφος τὸ ἀμαράντινον, ἔλθε ἡ πορφύρα τοῦ μεγάλου Θεοῦ καὶ βασιλέως ἡμῶν, ἔλθε ἡ ζώνη ἡ κρυσταλλοειδής καὶ διάλυτος, ἔλθε τὸ ὑπόδημα τὸ ἀπρόσιτον, ἔλθε ἡ βασιλεία ἀλουργίς καὶ αὐτοκρατορική δυνάμις δεξιὰ! Ἐλθέ, ὃν ἐπόθησε καὶ ποθεῖ ἡ ταλαίπωρος μου ψυχὴ, ἔλθε ὁ μόνος πρὸς μόνον, ὅτι μόνος εἰμί, καθάπερ ὄρεῖς! Ἐλθέ ὁ χωρίσας ἐκ πάντων καὶ ποιήσας με μόνον ἐπὶ τῆς γῆς, ἔλθε ὁ γενόμενος πόθος αὐτὸς ἐν ἐμοὶ καὶ ποθεῖν σε ποιήσας με, τὸν ἀπρόσιτον παντελῶς! Ἐλθέ ἡ πνοή μου καὶ ἡ ζωὴ, ἔλθε ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς, ἔλθε ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκὴς μου τρυφή!

Viens, lumière véritable. Viens, vie éternelle. Viens, mystère caché. Viens, trésor sans nom. Viens, réalité ineffable. Viens, personne inconcevable. Viens, félicité sans fin. Viens, lumière sans couchant<sup>2</sup>. Viens, attente infaillible de tous ceux qui doivent être sauvés. Viens, réveil de ceux qui sont couchés. Viens, résurrection des morts. Viens ô Puissant, qui toujours tout fais et refais et transformes par ton seul vouloir. Viens ô invisible et totalement intangible et impalpable. Viens toi qui toujours demeures immobile et à chaque instant tout entier te meus et viens à nous, couchés dans les enfers, ô toi au-dessus de tous les cieux. Viens ô Nom bien-aimé et partout répété, mais dont exprimer l'être ou connaître la nature nous est absolument interdit. Viens, joie éternelle. Viens, couronne inflétrissable. Viens pourpre du grand roi<sup>3</sup> notre Dieu. Viens, ceinture cristalline et constellée de bijoux. Viens sandale inaccessible. Viens pourpre royale. Viens droite véritablement souveraine. Viens toi qu'a désiré et désire mon âme misérable. Viens, toi le Seul, au seul, puisque tu le vois je suis seul. Viens toi qui m'as séparé de tout et fait solitaire en ce monde. Viens toi devenu toi-même en moi désir, qui m'as fait te désirer, toi l'absolument inaccessible. Viens mon souffle et ma vie. Viens consolation de ma pauvre âme. Viens ma joie, ma gloire, mes délices sans fin!

TEXTE Β (ca 13"; II - section "C")

Ἐλθέ τὸ φῶς τὸ ἀληθινόν,  
ἔλθε τὸ ἀνέσπερον φῶς,  
ἔλθε ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς,  
ἔλθε ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκὴς μου τρυφή!

Viens, lumière véritable.  
Viens, lumière sans couchant.  
Viens consolation de ma pauvre âme.  
Viens ma joie, ma gloire, mes délices sans fin!

TEXTE Γ (ca 8"; III - section "E")

πιστῶν νῦν καὶ δεῖ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, ἀμήν.

maintenant et toujours et aux siècles des siècles. Amen.

NE - On pourra utiliser soit le texte original en grecque,  
soit la traduction française.

SAINT SYMÉON LE NOUVEAU THÉOLOGIE

(949, Galatie/Paphlagonie - 1022, Palukyton)

Formé comme théologien au monastère Studyon (Constantinople) - où il a eu ses premières révélations, en pratiquant les techniques hésychastes (basées sur l'échelle Purification-Illumination-Union Divine/Déification), -, Saint Syméon le Nouveau Théologien est l'un des plus importants maîtres spirituels et - peut-être - le plus profond poète mystique de l'Eglise Orthodoxe.

Dans ses magnifiques "Hymnes de l'Amours Divin" il décrit ainsi ses expériences extatiques animées par les prières mystiques ("Invocation au Saint-Esprit, par celui qui déjà le voit", mais aussi la "Prière pure" - "Kirie IIsou Hristé, Iie Theou, soston mé, tôn ámartolón" = "Domine Iesus Christus, Filius Dei, propitius esto mihi, peccatori"). La "Prière pure" (ou la "Prière du coeur") et ses variantes (dérivées du Psaume 50:12, mais aussi <sup>de</sup> Lc.18:13) cherchent la Lumière Divine (assimilée avec la Lumière du Mont Tabor, où eut lieu la transfiguration du CHRIST), par les voies d'une concentration totale, contrôlant aussi les rythmes biologiques (dans la synchronisation pouls/respiration/vers). Dans les moments de la révélation, les énergies (lumières) divines sont analogues aux rayons du soleil (par exemple, le charisme et les autres dons spirituels extraordinaires octroyés transitoirement par l'Esprit-Saint à des groupes ou à des individus en vue du bien général de l'Eglise chrétienne).

Références: Syméon le Nouveau Théologien, "Chapitres théologiques, gnostiques et pratiques", "Catéchèses", 3 vol.; "Traité théologiques et éthiques", 2 vol.; "Hymnes", 3 vol., Paris, Les Editions du Cerf, 1957-71).



- V -

Motto:

"<<Non habeamus hic manentem civitatem>> - notre demeure définitive ne se trouve pas sur cette terre.

Et, pour que nous ne l'oublions pas, cette vérité apparaît parfois crûment à l'heure de la mort: incompréhension, persécution, mépris...

Et toujours la solitude, parce que, même si nous sommes entourés d'affection, chacun est seul, tout seul à mourir.

Larguons donc toutes les amarres !

Préparons-nous constamment à ce passage, qui nous conduira à la présence éternelle de la Très Sainte Trinité."

JOSEMARÍA ESCRIVÁ DE BALAGUER - "Sillon"

(Ed. De Boog, Bruxelles/1987 - page 248)

Durata: ~10'

## "ΕΠΙΚΑΛΕΙΤΑΙ" ["ΕΡΙΚΑΛΕΙΤΑΙ"]

Serban Nichifor

(Invocation au Saint-Esprit, de notre Père Saint Syméon)

(1994)

Sempre Misterioso, Estatico, ma Scorevole (Ln 80)

(Start 00)\* (~3'20")

\*) Recitatrice (50) - ad lib. Flauto piccolo Oboe Clarinetto in Sib Violino Viola Violoncello Contrabbasso Pianoforte Cossia Electric Piano Synthesizer Percussione

**5** **4** **1**

**I** [INVOCATIO]

Texte α  
pp mormorando dolce

Pizz.  
pp ritmico

84 (quasi Arpa) (l.v.) (l.v.) (l.v.) (l.v.)  
pp lontano e semplice

Ped. Ped. Ped. simile  
Pffor (C-nelli) (l.v.)  
pp possibile, come eco

[lento, rubato, sempre poco a poco accelerando → durata: ~3'20"]

Rc. (50) Fl. picc. Ob. Cl. (Sib) Vn. Ve. Vc. Cb. Pf. Pc.

**11**

pp cantabile

pp dolcissimo

Pizz.  
pp ritmico simile

(loco)

(C-nelli)

L3-1 L3-1 L3-1 L3-1 L3-1 L3-1

\*) voir page II

- 1 -

poco a poco animando --- → (♩ N 84) (21)

Sc. (oo)

Fl. picc.

Ob.

Cl. (Sib)

Vn.

Ve.

Vc.

Cb.

Pf.

Pc.

*pp cantabile*

*Pizz. pp ritmico simile*

*(C-nelli)*

*Vibf.*

*(C-nelli)*

*L3*

sempre poco a poco animando --- → (♩ N 88) (31)

Sc. (oo)

Fl. picc.

Ob.

Cl. (Sib)

Vn.

Ve.

Vc.

Cb.

Pf.

Pc.

*P sempre mormorando*

*P cantabile*

*(C-nelli)*

*Vibf.*

*(C-nelli)*

*- 2 -*



*sempre poco a poco animando* → (♩ 92)

Rc. (oo)  
 Fl. picc.  
 Ob.  
 Cl. (Si b)  
 Vn.  
 Vl.  
 Vc.  
 Cb.  
 Pf.  
 Pc. (Vibf.)

*sempre poco a poco animando* ---→ (♩ 96)

Rc. (oo)  
 Fl. picc.  
 Ob.  
 Cl. (Si b)  
 Vn.  
 Vl.  
 Vc.  
 Cb.  
 Pf.  
 Pc. (C-nelli)

*mp sempre mormorando*

*sempre poco a poco animando* → (♩ 102)

(51)

Re. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Ve.  
Vc.  
Cb.  
Pf.  
Pc. (Vibf.)

*sempre poco a poco animando* → (♩ 108) (61)

Re. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Ve.  
Vc.  
Cb.  
Pf.  
Pc. (Vibf.)







*sempre poco a poco animando* → (♩ = 126)

(81)

Rc. (soo)   
 Fl.   
 picc.   
 Ob.   
 Cl. (Si b)   
 Vn.   
 Vl.   
 Vc.   
 Cb.   
 Pf.   
 Pc. (Vib.)

*mf*   
*mf*   
*mf*   
*mf*   
*mf*   
*mf*   
*mf*   
*mf*   
*mf*   
*mf*

*sempre poco a poco animando* → (♩ = 132)

(91)

Rc. (soo)   
 Fl.   
 picc.   
 Ob.   
 Cl. (Si b)   
 Vn.   
 Vl.   
 Vc.   
 Cb.   
 Pf.   
 Pc. (Vib.)

*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*

*f dolce*   
 Campana

- 6 -

sempre poco a poco animando — — (♩ 138) (101)

Handwritten musical score for measures 101-110. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Si b)), Violin (Vn.), Viola (Vl.), Violoncello (Vc.), Contrabass (Cb.), Piano (Pf.), and Percussion (Pc.). The tempo is marked as sempre poco a poco animando with a metronome marking of 138. The score features various dynamics including *f*, *pp*, *sempre*, and *f dolce sempre*. There are also markings for *Arco* and *simile*. The percussion part includes a *(Camp.)* marking.

sempre poco a poco animando — → Allegro (♩ 144) sempre (111) animando — →

Handwritten musical score for measures 111-115. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Si b)), Violin (Vn.), Viola (Vl.), Violoncello (Vc.), Contrabass (Cb.), Piano (Pf.), and Percussion (Pc.). The tempo is marked as Allegro with a metronome marking of 144. The score features various dynamics including *ben f*, *f*, *sempre leggiero*, and *Pttu*. The percussion part includes a *(Camp.)* marking.



*sempre animando* - - - - -  $(\text{♩}180 \Rightarrow \text{♩}60; \text{♩}90)$  *sempre animando* - - - - -

*in 2 [d+d]*

Re. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Vl.  
Vc.  
Cb.  
Pf.  
Pc. (Pti)

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ben f*

**(121)** *sempre animando* - - - - -  $(\text{♩}192 \Rightarrow \text{♩}64; \text{♩}96)$  *sempre animando* - - - - -

Re. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Vl.  
Vc.  
Cb.  
Pf.  
Pc. (Pti)

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*f*

*segue cromatico (legatissimo)*  
*segue cromatico (legatissimo)*  
*segue cromatico (legatissimo)*

- 8 -







A.) Prestissimo  
(♩ 240/d.n.80)

APPENDIX  
II.) FREE-PHASE  
MODULO PIANOFORTE

Pf. 6/4 (in 2) PP ritmico Mesures: 1/5/45/98 simile 2/6/46/99

(8) 3/7/47/100 4/8/48/101 9/13/49/102 10/14/50/103

(11) 12 15/51/104 16/52/105

(17/53/106) 18/54/107 19/55/108 20/56/109

↑ Loco ↑

mf 21/57/110 22/58/111 23/59/112 24/60/113 f

sub. mf 25/114 26/115 27/116 28/117



Pf.

mf (29/118) (30/119) (31/120) (32/121)

f (33/122) (34/123) (35/124) (36/125)

mf (37/126) (38/127) (39/128) (40/129)

f (41/130) ff (42/131) (43) (44) !!

pp sub.

m. 45-60

D'al (\$) al (⊕) e... f (61) (62) (63) (64)

- senza ripetizione -

(H: D)

mp sub (65) (66) (67) (68)

Loco

- 12 -

Handwritten musical score for "The Rose Tree" by Schubert. The score is written on two staves: a piano (P) staff and a bass (B) staff. The music is in 3/4 time and features various musical notations, including notes, rests, and dynamic markings.

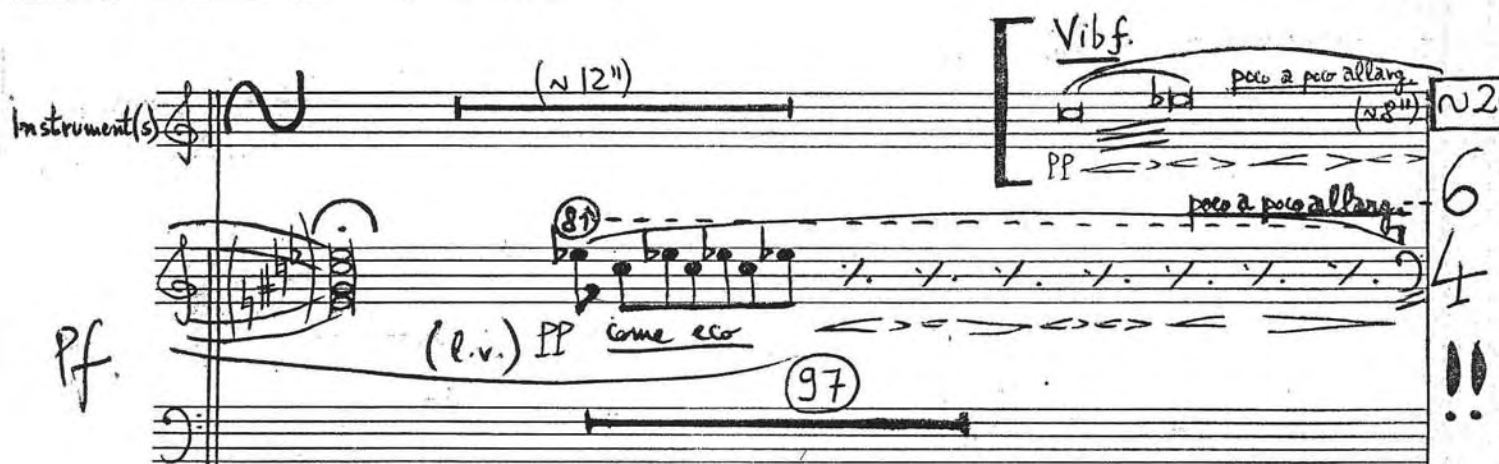
The score is divided into measures, with measure numbers 69 through 92 circled. The dynamics range from *f* (forte) to *pp* (pianissimo), with *pp sub.* (pianissimo subito) appearing in measure 73. The tempo marking *molto* is present in measures 77/81, 78/82, 79/83, 80/84, 85/89, 86/90, 87/91, and 88/92.

The score includes a key signature change from one flat to two flats (B-flat major to D-flat major) between measures 71 and 72. The piece concludes with a double bar line and repeat dots in measure 92.

**B.) Synchronization Point** - molto accelerando

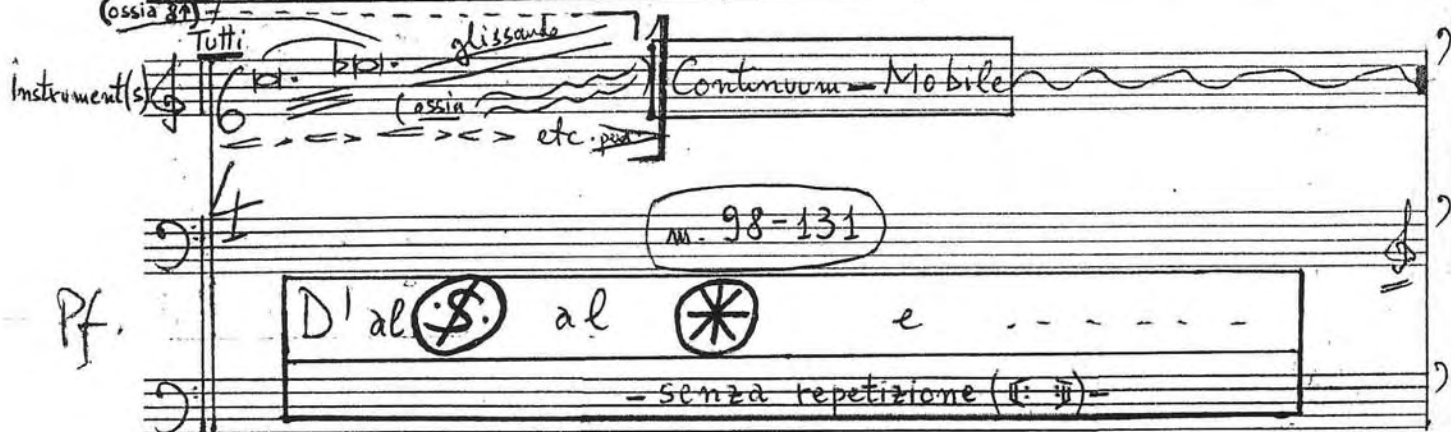
Handwritten musical score for "The Rose Tree". The score is written on a four-line staff. The first staff is labeled "Instrument(s)" and the second staff is labeled "Pf.". The third staff is labeled "p". The score includes measures 93, 94, 95, and 96. Measure 93 has a forte (ff) dynamic. Measure 95 has a piano (p) dynamic. Measure 96 has a fortissimo (sfffz) dynamic. The third staff has a "p" dynamic at the end. The score is written on a four-line staff with various musical notations including notes, rests, and accidentals.

**C.) Sub. Molto Rubato, quasi improvvisando**

Instrument(s) 

**Pf.**

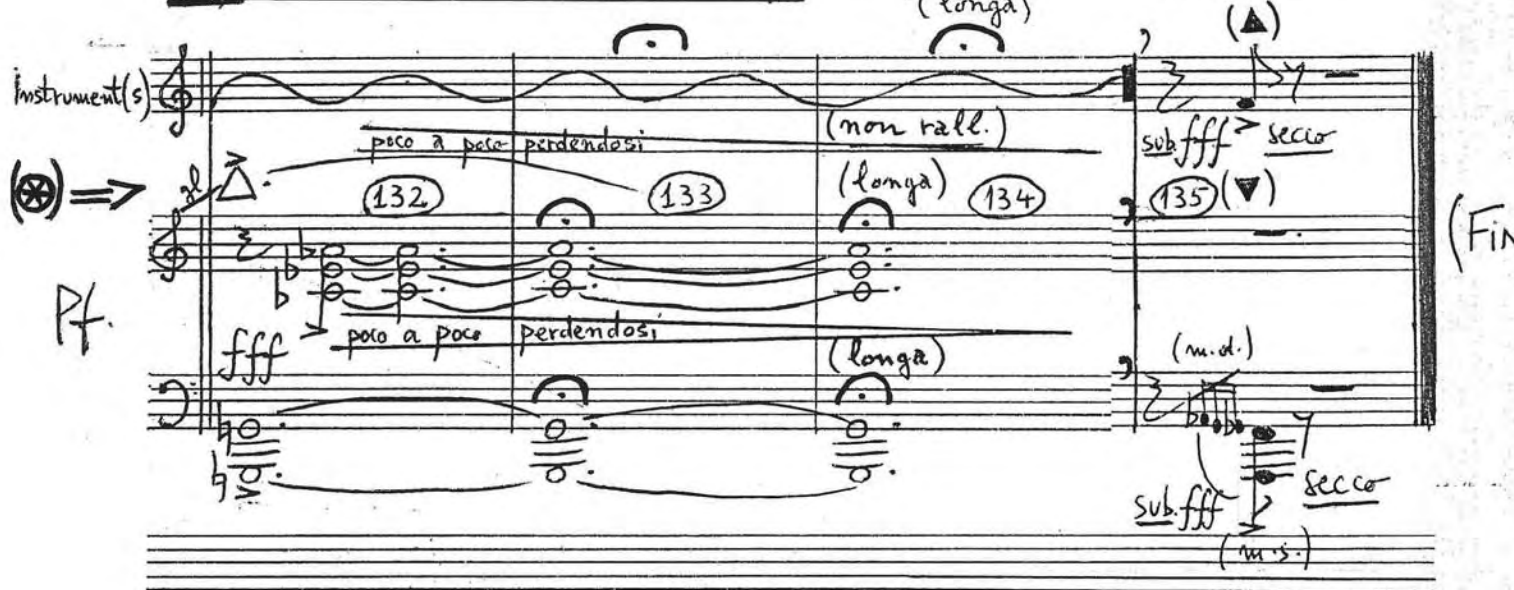
**D.) Sub. Tempo I (♩ ~ 240 / d. ~ 80)**

Instrument(s) 

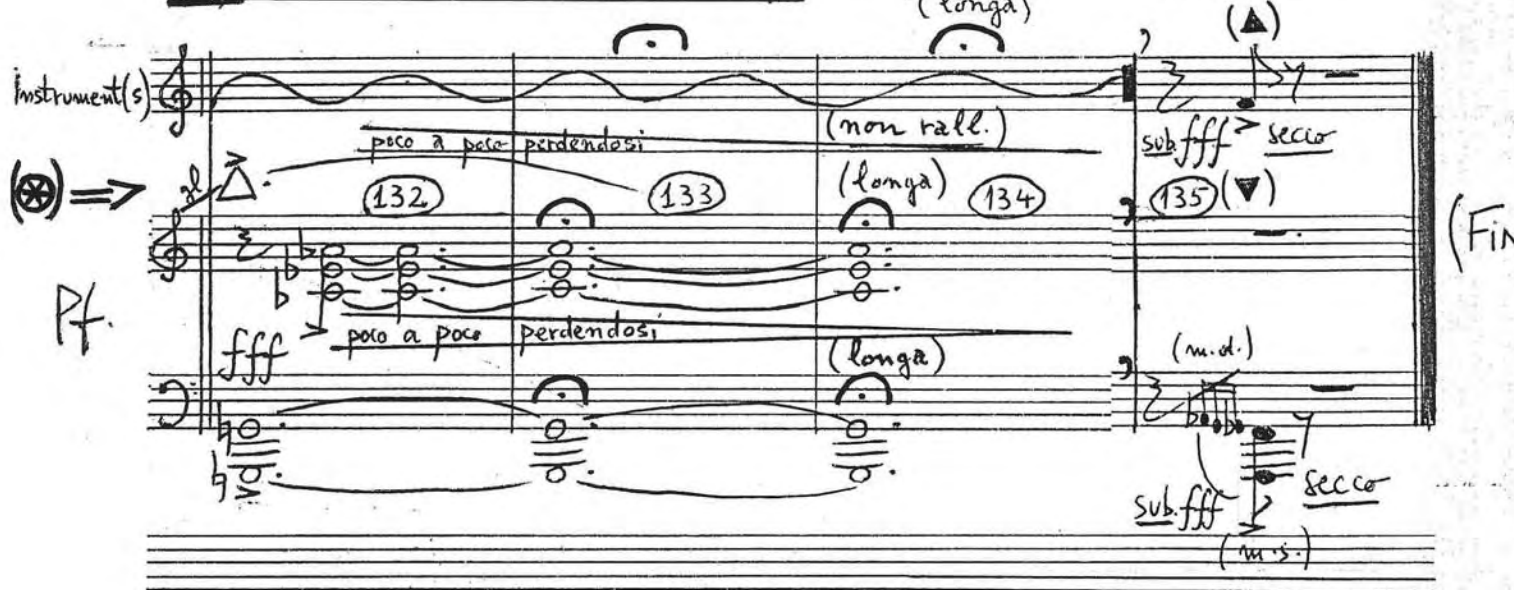
**Pf.**

D' al (\$) al (\*) e - - - - -  
- senza ripetizione (II: III) -

**E.) Rubato (♩ ~ 240 / d. ~ 80)**

Instrument(s) 

**Pf.**

(\*) => 



## MODULO CONTRABASSO

**A.) Prestissimo** (♩ 240/♩ 80)

Cb. 1 PP 2 3 4 5 6

7 8 simile 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65 66

67 68 69 70 71 72

73 74 75 76 77 (Arco) 78

79 80 81 82 83 84

85 86 87 88 89 90

91 92 93 Synchronization Point 94 95 molto accel. 96

**C.) Molto Rubato** 97 **D.) Sub. Tempo** 98 (♩ 240/♩ 80) 99 100 101

102 103 104 105 106 107

108 109 110 111 112 113

114 115 116 117 118 119

120 121 122 123 124 125

126 127 128 129 130 131

**E.) Rubato** [Coda] 132 133 poco a poco crescendo 134 Giusto 135

(Arco) fff poco a poco perdendosi - 15 - fff sub.

MOBILE

- Flauto piccolo  
→ Oboe  
→ Clarinetto in Sib (scritto in Do!)  
→ Violino  
→ Viola  
→ Violoncello  
→ Vibrafono
- Loco,  $\textcircled{8\uparrow}$ ,  $\textcircled{8\downarrow}$  - ad libitum  
- Legato, Staccato - ad libitum  
- Tempo Giusto! ( $\textcircled{d} \sim 240 / \textcircled{d} \sim 80$ )  
- Arco, Pizz., C.l.b. -  
- ad libitum -  
(sul pont., sul tasto, normale)

Tempo Giusto!

•  $\sim 240$  (d.  $\sim 80$ )

NB-the pulse must remain constant throughout. There is no specific order in which the material is to be played. Fragments may be repeated or combined to form larger units, and longer lines may be fragmented. The dynamic range is from PP to FF.

(Quasi Improvisando)  
Sections "A" - "B":

Sections "A" - "B" /

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is written on ten staves of music, featuring various musical notations including notes, rests, and dynamic markings. The piece is in 6/4 time and includes a key signature of one flat. The score is numbered 1 through 32, with some measures containing multiple numbers. Dynamic markings include ppp, pp, mp, mf, f, and ff. The piece concludes with a double bar line and the word "etc." written above the staff.

- Section "C" - TACET

④-Sections "D"-"E":

7d lib. (81) - Sections "D" - "E": (34) > (irregolare) (35) (36) (37) (38) (39) (40) P (gettato) P

+ Mobile (7) - (32) ad libitum (sempre improvvisando)!

Internationaler Kompositionswettbewerb für Celesta, Stuttgart-1994

"JOHANN LORENZ SCHIEDMAYER"

Durée: ca 10'10"

Serban Nichifor  
(1994)

"IN CAELESTIBUS REGNIS"

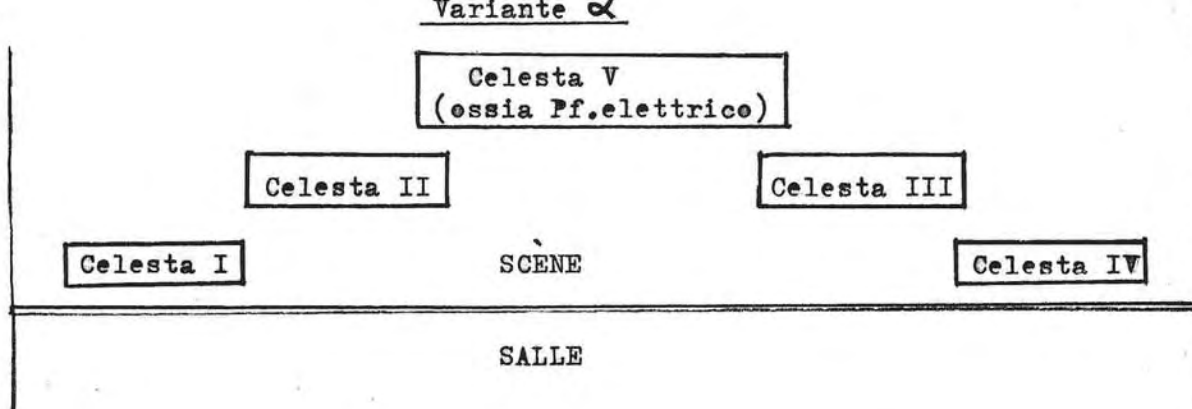
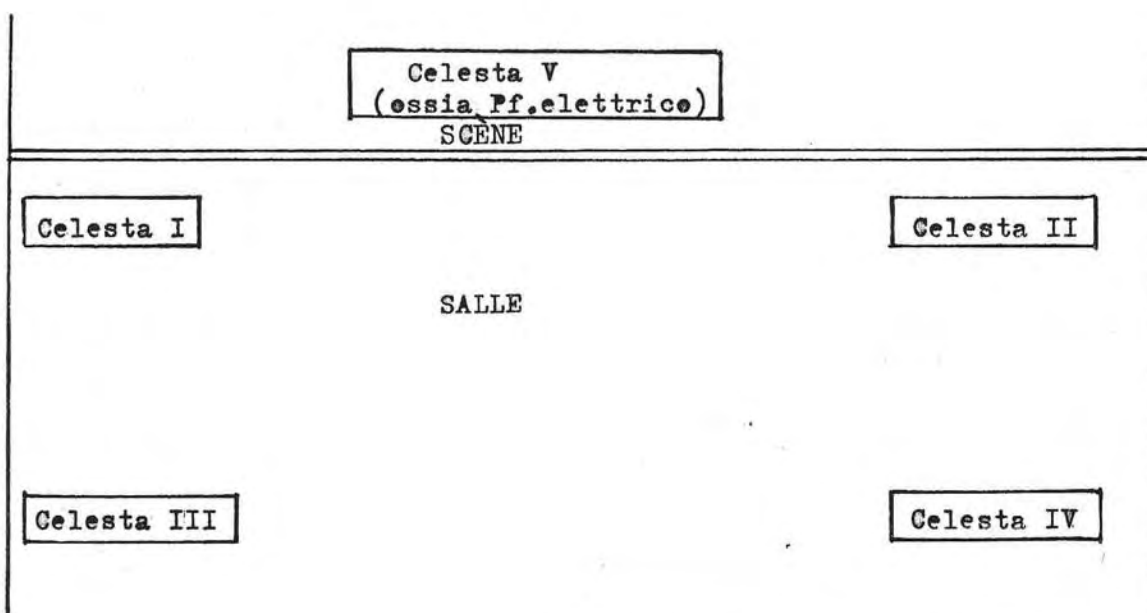
- poème céleste pour 5 Célestas (Cel.V ossia Pf.elettrico) -

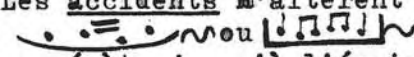
Motte:

"In caelestibus regnis  
Sanctorum habitatio est, alleluia:  
et in aeternum requies eorum, alleluia.  
Eueuae."  
(Liber usualis; in III.Vesperis, 2 Ant.7.a)

Serban Nichifor  
Str.Principatele Unite 2  
Vila I, Ap. 7  
70.512 Bukarest, Rumänien  
Tel. (+40-1) 623.1399.oder 772.3029.



EMPLACEMENT DES CÉLESTASVariante  $\alpha$ Variante  $\beta$ NOTA BENE

- 1.) - Le mouvement de cette musique est RUBATO ( $\sim$ ).
- 2.) - L'écriture est proportionnelle (les durées sont déterminées par les distances graphiques, dans des cassettes temporelles mesurées - relativement - en secondes). La synchronisation (la verticalité) est, de même, assez relative, admettant une approximation au niveau d'une cassette temporelle.
- 3.) - Les accidents n'altèrent que les sons qu'ils précèdent.
- 4.) -  = module, fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire.
- 5.) - La notation est semi-transpositoire ( $8\uparrow$ ) pour les Célestas et non-transpositoire (Loco) pour le Piano électrique - si l'on utilise.

Durée: ca. 10'10"

## IN CAELESTIBUS REGNIS

Serban Nichifor

-poème céleste-  
("Musica Caelestis I")

Motto:

"In caelestibus regnis  
Sanctorum habitatio est, alleluia:  
et in aeternum requies eorum,  
alleluia. Evovae!"

[Vesperis]

Sempre Lontano e Rubato (~15")

Cel. I (in 12) *simile* (l.v.)

Cel. II *P espressivo, in rilievo*

Cel. III

Cel. IV *simile* (l.v.)

Cel. V *sempre PP dolce* (l.v.)

[ossia  
Pianoforte  
elettrico  
- Loco]

*sempre Ped. (l.v.)*

[~30"]

Cel. I *simile* (l.v.)

Cel. II *P* *sempre* (l.v.)

Cel. III *sempre* (l.v.)

Cel. IV *simile* (l.v.)

Cel. V *P* *sempre* (l.v.)

(Pf.e.)

[~30"]

Cel. I *simile* (l.v.)

Cel. II *P* *sempre arpeggiando* (l.v.)

Cel. III *simile* (l.v.)

Cel. IV *P* *sempre arpeggiando* (l.v.)

Cel. V *P* *sempre arpeggiando* (l.v.)

(Pf.e.)

[~30"]

\*) - Celesta-effetto 8↑; Pf. elettrico - Loco

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano (Pf. e.). The score is divided into two systems. The first system includes markings such as *(l.v.)*, *8<sup>a</sup>*, *simile*, and *P sempre arpeggiando*. The second system includes *simile*, *8<sup>a</sup>*, and *P sempre arpeggiando*. The piano part (Pf. e.) is marked with *(l.v.)* and *8<sup>a</sup>*.

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano (Pf. e.). The score is divided into two systems. The first system includes markings such as *(in 8)*, *(l.v.)*, *8<sup>a</sup>*, *simile*, and *(~10")*. The second system includes *simile*, *(in 8)*, and *sempre*. The piano part (Pf. e.) is marked with *(in 8)* and *sempre*.

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano (Pf. e.). The score is divided into two systems. The first system includes markings such as *poco a poco animando*, *(8<sup>a</sup>)*, and *(~7")*. The second system includes *(8<sup>a</sup>)* and *(~21)*. The piano part (Pf. e.) is marked with *(8<sup>a</sup>)* and *(~21)*.



*sempre animando* —————→

(8↑) (N6<sup>u</sup>)

Cel. I ~18'

Cel. II ~4

Cel. III ~4

Cel. IV

Cel. V (Pf.e.) ~4

**B** *Largo* *sempre animando* —————→

(N48) (8↑) (N5<sup>u</sup>) (8↑)

Cel. I ~20'

Cel. II

Cel. III

Cel. IV

Cel. V (Pf.e.)

*sempre animando* —————→

(N4<sup>u</sup>) (8↑)

Cel. I ~16'

Cel. II

Cel. III

Cel. IV

Cel. V (Pf.e.)

*sempre animando*

Cel. I  $(\sim 3'')$   $\sim 12''$   
 Cel. II  $(\sim 4'')$   
 Cel. III  $(\sim 4'')$   
 Cel. IV  $(\sim 4'')$   
 Cel. V (Pf.e.)  $(\sim 4'')$

*Sub. Maestoso* $(\sim 60)$ 

Cel. I  $(\sim 4'')$   $\sim 16''$   
 Cel. II  $mp$   
 Cel. III  $mf$  *in rilievo*  
 Cel. IV  $mf$  *in rilievo*  
 Cel. V (Pf.e.)  $mp$  *sempre*  
 (sempre Ped. l.v.)

Cel. I  $\sim 16''$   
 Cel. II  $(8\uparrow)$   $(\sim 6'')$   
 Cel. III  $(8\uparrow)$   $(\sim 6'')$   
 Cel. IV  $(\sim 6'')$   
 Cel. V (Pf.e.)  $(\sim 6'')$



① L'istesso tempo ( $\frac{4}{4} = \frac{6}{4} = \frac{4}{4}$ )

(♩ ~ 90)

(~ 4")

~ 16"

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano/celeste (Pf.e.). The score is in 4/4 time, marked "L'istesso tempo" with a tempo indication of (♩ ~ 90). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *p*. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for rapid passages.

poco a poco allargando

(8♯)

~ 18"

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano/celeste (Pf.e.). The score is in 4/4 time, marked "poco a poco allargando". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *p*. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for rapid passages.

② Sub. Tranquillo, dolcissimo, scorrevole

(8♯) 1

(~ 6")

~ 18"

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano/celeste (Pf.e.). The score is in 4/4 time, marked "Sub. Tranquillo, dolcissimo, scorrevole". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sub. p*, *p sempre*, *f molto*, and *pp*. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for rapid passages.



*poco a poco animando* →

Cel. I *P sempre* [~17]

Cel. II *P sempre*

Cel. III *P sempre*

Cel. IV *P sempre*

Cel. V (Pf.e.) *PP sempre*

*sempre animando* → *poco a poco allargando* --

Cel. I *poco cresc.* [~18]

Cel. II *poco cresc.*

Cel. III *poco cresc.*

Cel. IV *poco cresc.*

Cel. V (Pf.e.) *poco crescendo*

*sempre poco a poco allargando* --

Cel. I *poco decresc.* [~21]

Cel. II *poco decresc.*

Cel. III *poco decresc.*

Cel. IV *poco decresc.*

Cel. V (Pf.e.) *poco decrescendo*

# **F** Contemplativo - sempre leggero e semplice, molto espressivo

~25

Cel. I

Cel. II

Cel. III

Cel. IV

Cel. V (Pf.e.)

81

simile

sempre Ped. (l.v.)

81

simile

sempre Ped. poco mp

81

simile

sempre Ped. poco mp

(l.v.)

(l.v.)

(l.v.)

(l.v.)

(l.v.)

(~6-7")

ostinato (molte volte)

dolce, eguale

sempre Ped.

~25"

Cel. I

Cel. II

Cel. III

Cel. IV

Cel. V (Pf.e.)

81

simile

sempre Ped. poco mp

81

simile

sempre Ped. poco mp

81

simile

sempre Ped. poco mp

81

simile

sempre Ped. poco mp

(sempre P dolce ed eguale)

Handwritten musical score for five cellos (Cel. I to Cel. V) and a double bass (Pf. e.). The score is marked with a rehearsal symbol (8↑) and a measure number [~25].

**Cel. I:** *mp*

**Cel. II:** *mp*, *simile*

**Cel. III:** *mp*, *simile*

**Cel. IV:** *mp*, *p*, *mp*

**Cel. V (Pf. e.):** *poco a poco crescendo*, *mp*

Handwritten musical score for five cellos (Cel. I to Cel. V) and a double bass (Pf. e.). The score is marked with a rehearsal symbol (8↑) and a measure number [~25].

**Cel. I:** *mf*

**Cel. II:** *mf*, *(l.v.)*

**Cel. III:** *mf*

**Cel. IV:** *mf*, *simile*

**Cel. V (Pf. e.):** *sempre crescendo*, *mf sostenuto (ma sempre dolce)*



(8<sup>↑</sup>)

~25'

Cel. I

Cel. II

Cel. III

Cel. IV

Cel. V  
(Pf. e.)

*poco a poco decrescendo*

*p* *mp*

*(l.v.)*

*[~75]*

(8<sup>↑</sup>)

~25

Cel. I

Cel. II

Cel. III

Cel. IV

Cel. V  
(Pf. e.)

*sempre decrescendo*

*sempre dolce ed eguale*

*(l.v.)*

*[~75]*

*[~16"]*

*perdendosi*

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano (Pf. e.).

**Cel. I:** (8<sup>va</sup>) [P]  $\sim 75$   $\sim 16''$   $\sim 25'$

**Cel. II:** (8<sup>va</sup>)  $\sim 16''$  *perdendosi*

**Cel. III:** (8<sup>va</sup>) *perdendosi*

**Cel. IV:**

**Cel. V:** *(sempre P dolce ed eguale)*

**(Pf. e.):**

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano (Pf. e.).

**Cel. I:** (8<sup>va</sup>) *perdendosi*  $\sim 25'$

**Cel. II:** (8<sup>va</sup>)

**Cel. III:**

**Cel. IV:**

**Cel. V:**

**(Pf. e.):** *poco a poco decrescendo*

Handwritten musical score for five cellos (Cel. I to Cel. V) and piano (Pf.e.). The score includes various musical notations, dynamics, and performance instructions.

**Instrument Labels:** Cel. I, Cel. II, Cel. III, Cel. IV, Cel. V (Pf.e.)

**Performance Instructions:**

- pp ritmico* (pianissimo ritmico)
- sempre pp ritmico* (sempre pianissimo ritmico)
- naturale* (natural)
- (l.v.)* (longa)
- m.d.* (moderato)
- m.s.* (moderato)
- mp* (mezzo-piano)

**Measure Markers:** ~35" and ~10'1

Bucarest, 10-IV-1994

Silvian Nichip



Durata: ~5'30"

## 1) VIA CRUCIS

Serban Nichifor

Drammatico (♩ ~66), - Pentru Liana -

I.) ♩ sempre poco rubato

Pizz

II.) (♩ ~66) Arco

mp molto cantabile

Violoncello

Pianoforte

ff sempre pesante, risoluto

poco

p dolente

poco a poco animando

III.) (♩ ~72)

mf

mp

poco a poco animando

IV.) (♩ ~78)

mf

poco a poco animando

V.) (♩ ~84)

p mf

f dolente

(84)

-1-

(84)

*poco a poco animando* --- → **VI.) (♩ ~ 90)**

*poco* *sub. p.* *poco marcato*

**VII.) (♩ ~ 96)**

*non tremolo* *mp* *p*

*poco a poco animando* --- → **VIII.) (♩ ~ 106)**

*mp* *secco* *mp* *dolente*

*poco a poco animando*

**IX.) (♩ ~ 120)**

*mf* *sonoro* *mf* *sonoro* *simile*

**84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100** **101** **102** **103** **104** **105** **106** **107** **108** **109** **110** **111** **112** **113** **114** **115** **116** **117** **118** **119** **120**

*per a peu animando* → *glissando*  
*mf legatissimo (arco ad lib.)*  
*X. (d.v. 138)*  
*mf sonoro*

*gliss.* *gliss.* *gliss.* *gliss.*  
*Tr#*  
*(d.v. 160)*

*gliss.* *gliss.* *gliss.* *gliss.*  
*Tr#* *glissando*  
*2* *2*

*XI. (d.v. 96)*  
*benf* *ben sostenuto* *simile* *sempre animando*  
*benf marcato* *(x2)* *(x3)* *(x4)* *(x5)*

*(d.v. 120)* *sempre animando*  
*passionato* *benf* *(x6)* *(x2)* *(x3)* *(x4)*

*XII. (d.v. 144)* *sempre animando*  
*ff dolente* *ff* *pesante* *(x2)* *(x3)* *(x4)* *(x5)*



*sempre animando*

(x6)

fff

*molto precipitando*

(Cluster)

**XIII.) Sub. Rubato, improvisando**

(l.v.)

mp

p

pp

(l.v.)

N30"

**XIV.) Molto Rubato, Quasi Senza Tempo**

(l.v.)

p fluido

mp

pp immateriale

(l.v.)

p grave

pp

(l.v.)

pp

(l.v.)

N30"

(~5'30")

Attacca Subito:

- 2.) "HEYXIA/HESYCHIA",  
ossia direttamente

- 3.) "VISIO"

Suban Nichifer

Bucaresti, 25-31-XII-1994

Durée: ~ 3'

# CANTIQUE DES PETITES ÂMES

Serban Nichifor  
(1995)

Andante cantabile (♩ = 66)

Voix solo  
(ou Choeur)

Orgue

P dolce

(1) [Solo]\*

mp in ridendo

P sotto voce

(ossia Ped.)

V.

Org.

V.

Org.

[L'altri]

mp

Celle œu-vre'a pris nais-sance car Ma-rie é-tait là Pour que, par les pe-tits

(sempre P poco marcato)



Uniunea Compozitorilor

16

\* Les indications [Solo] et [L'altri] sont ad libitum

V. *[Solo +]* *[L'altri]* *[Solo]* *(2) mf in rilievo*

l'A-mour pur tri-om-pha, Pour vi-vre de leur-foi, en vraies pe-ti-tes âmes...

Org.

V. *[L'altri]* *mf*

Pour l'hon-neur de l'E-glise... Car il faut que la flamme Brille haute et claire,

Org.

V. *f*

sur l'im-mense ho-rizon, Pour la gloire de Di-eu, le monde en com-mu-

Org.

V. *[Solo]* *ff* *(2) (3) ff* *Sogoro*

nion! Vierge, Mère de Di-eu, en cet en-droit choi-si, Près de la ba-si-lique

Org.





V. *[Tutti]* *sempre ff*

où ton culte a fleuri, Nous t'en pri- ons Ma-rie, que l'ap-pel de Jé-sus

Org. *p.* *(sempre f)*

V. *fff ben sostenuto* *poco a poco rall.* *[S. + Lib.]* *ad lib.*

Em-bras-se no-tre cœur d'un a-mour ab-solu!

Org. *ff* *sempre* *in rilievo* *fff (organo pieno)*

(Ped.)

### CANTIQUE DES PETITES ÂMES

- (1.) Ici, sur la colline, désormais a grandi  
Une oeuvre qui est tienne, que le Ciel a béni...  
Cette oeuvre a pris naissance car Marie était là  
Pour que, par les petits, l'Amour pur triompha.
- (2.) Pour vivre de leur foi, en vraies petites âmes...  
Pour l'honneur de l'Eglise... Car il faut que la flamme  
Brille, haute et claire, sur l'immense horizon,  
Pour la gloire de Dieu, le monde en communion !
- (3.) Vierge, Mère de Dieu, en cet endroit choisi,  
Près de la basilique où ton culte a fleuri,  
Nous t'en prions Marie, que l'appel de Jésus  
Embrasse notre coeur d'un amour absolu !

N.B. - Les deux premières strophes constituent le dernier poème de l'Abbé Ougart; la troisième est une prière d'un groupe (de Petites Âmes) qui souhaite répondre, de plus en plus, aux désirs exprimés par le Seigneur dans le Message que Notre-Dame veuille l'y aider !

Suzanne Nicholson  
Boucaut, 28-XI-1995  
(23')

**Cello Solo Ad lib.**

*Cello* *Cantique Des Petites Ames* *Subl. Nuptial*

*Andante (1/2 66) (all / pf)*

10 *mp*

20 *mf*

30 *mf*

40 *f*

50 *ff* *appars.*

*ff* *valh* *(ff)*

*ff*

Serban NICHIFOR  
(1995)

" J E S U R E D E M P T O R "

pour

Soprano solo et 10 instruments

(Oboe, Clarinetto in Si b, Fagotto, Corno in Fa, Tromba in Si b,

2 Violini, Viola, Violoncello e Contrabbasso)

DURATA: ca 6'

NE - PARTITURA SCRITTA IN DO !

"JESU REDEMPTOR" (Hymne)

- Jésu Redemptor ómnium. Quem lúcis ánte oríginem, Párem patérnae glóriae, Páter suprémus édedit.
- Tu lúmen et spléndor Pátris, Tu spes perénis ómnium: Inténde quas fúndunt préces Túi per órbem sérvuli.
- Meménte, rerum Cónditor, Nóstri quod ólim córporis, Sacráta ab álve Vírginis Nascéndo, fórmam sumpseris.
- Testátur hoc praésens díes, Cúrrens per ánni círculum, Quod sólus e sínu Pátris Múndi sálus advéneris.
- Hunc ástra, téllus, aéquora, Hunc ómne quod caélo súbest, Salútis auctórem nóvae Nóvo salútat cántico.
- Et nos, beáta quos sácri Rigávit únda ságuinis, Natális ob díem túi, Hýmni tribútum sólvimus.
- Jésu, tíbi sit glória, Qui nátus es de Vírgine. Cum Pátre et álmo Spíritu, In sempitérna saécula. Ámen.

.-----.







*sempre animando* *molto* *ben f* *sonoro* *ff* *ben f*

**S. Solo** sér - vu - li. Me - mén - to, me - mén - to re - rum. Cón - di - tor, me - mén - to, me - mén - to ré - rum

**Ob.** *molto*

**Cl.** *molto* *f*

**Fg.**

**Cr.** *Via Sordino* *molto* *f* *sonoro* *molto* *f* *molto*

**Tr.** *molto* *f* *molto* *f*

**Vn. I** *molto* *f*

**Vn. II** *molto* *f*

**Vi.** *molto* *f*

**Vc.** *molto* *f* *sempre marcato*

**Cb.** *molto* *f* *sempre marcato*

*ff* *3* *mp* *f* *per accelerando*

**S. Solo** Cón - di - tor, Nón - strigui o - lím có - por - tis, Sa - crá - ta ab ál - vo Vir - gi - nis Na - scen - do for - mam sú - per - sis, me - mén - to, me - mén - to

**Ob.** *mf* *3* *mp*

**Cl.** *mf* *3* *mp*

**Fg.** *mp* *mf*

**Cr.** *sempre Con Sordino*

**Tr.** *molto* *mp*

**Vn. I** *molto* *mp* *mf*

**Vn. II** *molto* *mp* *mf*

**Vi.** *molto* *mp* *mf*

**Vc.** *molto* *mp* *mf*

**Cb.** *molto* *mp* *mf*

- 3 -



*calmando poco a poco* --- **♩ 66** *poco a poco animando* --- **♩ 80**

*S. Solo*  
*me-mén-to-ré-um Cón-di-tor.*

Ob. *mf* *mp* *P cantabile*

Cl. *P cantabile* *mp* *cantabile*

Fg. *P cantabile* *mp* *cantabile*

Cr. *P cantabile* *mp* *cantabile*

Tr. *P cantabile* *mp* *cantabile*

Vn. I *poco a poco crescendo* *P* *mp*

Vn. II *P* *mp*

Vi. *P* *mp*

Vc. *P* *mp*

Cb. *Arco* *vibrato* *poco a poco crescendo* *P* *mp*

*molto allargando* --- **Tempo I (♩ 54)**

*S. Solo*  
*Tes-ta-tur hoc praé-sens di-es Cur-rens per a-mni cír-cu-lum, Quod só-lus et sí-mi-lis Pa-tris Mún-di*

Ob. *bmp* *mf* *simile*

Cl. *mf* *simile*

Fg. *mf* *simile*

Cr. *mf* *simile*

Tr. *mf* *simile*

Vn. I *mf* *simile*

Vn. II *mf* *simile*

Vi. *mf* *simile*

Vc. *mf marcato*

Cb. *mf marcato*

*-4-*

*poco animando* → **♩ 60** *poco a poco affrettando* → **♩ 80**

**ff sonoro - sempre in rilievo** **71**

S. Solo: *să-lus ad-ve-ne-ris. Hunc as-tra, tél-lus, aë-quo-ra, Hunc omne quod cælo sub-est, Salvis auctorem novae Nôvo salutat,*

Ob. *f*

Cl. *f*

Fg. *f*

Cr. *f*

Tr. *f*

Vn. I *f marcato ne vibrato*

Vn. II *f marcato ne vibrato*

Ve. *f marcato e vibrato*

Vc. *f ben marcato* *simile*

Cb. *f ben marcato* *simile*

*poco a poco allargando* → **A Tempo (♩ 54)**

*mp dolce* *poco*

S. Solo: *No-vo sa-lu-tat cam-ti-co. Et nos, be-á-ta quos sã-cri Ri-gã-vit ún-da sân-gui-nis,*

Ob. *secco*

Cl. *ff sub P poco*

Fg. *ff sub P poco*

Cr. *ff sub P poco*

Tr. *ff sub P poco*

Vn. I *ff secco*

Vn. II *ff secco*

Ve. *ff secco*

Vc. *ff P subito*

Cb. *ff P subito* *Pizz* *poco*

*sempre fluido, legatissimo*

*poco* *poco* *poco* *poco* *poco* *poco* *simile*

- 5 -









Serban NICHIFOR

(1995)

R O R A T E      C A E L I

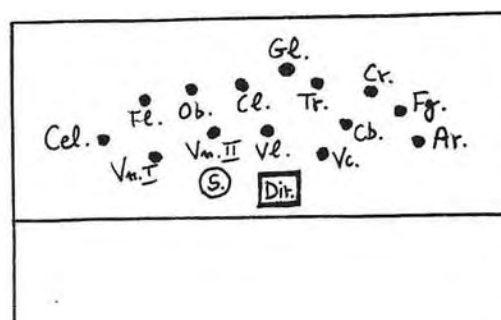
pour

soprano et orchestre

Durée: ca 12'

ESECUTORI

Soprano solo (S. solo)  
 Flauto (Fl.)  
 Oboe (Ob.)  
 Clarinetto (Cl.)  
 Fagotto (Fg.)  
 Tromba (Tr.)  
 Corno (Cr.)  
 Glockenspiel (Gl.)  
 Celesta (Cel.)  
 Arpa (Ar.)  
 Violine I (Vn. I)  
 Violine II (Vn. II)  
 Viola (Vl.)  
 Violoncello (Vc.)  
 Contrabbasso (Cb.)

PARTITURA SCRITTA IN DO !

NE - Les instruments à vent - utilisés "en bloc" (pages 5-15) - sont concentrés sur 2 portées, dans l'ordre harmonique: I.) Fl./Ob./Cl./Tr. et II.) Cr./Fg.

TEXTE

- I.) Introitus: "Rorate..." (ca 2')
  - II.) Rorate: "Rorate caeli desuper, et nubes pluant iustum:aperiatur terra, et germinet Salvatorem." (Is.45,8) (ca 2'15")
  - III.) Psalmus XVIII: "Caeli enarrant gloriam Dei:et opera manuum ejus annuntiat firmamentum." (Ps.18,1) "Gloria Patri et Filio et Spiritui Sancto." (ca 2')
  - IV.) Panarmonios kosmou syntaxis: "Sicut erat in principio et nunc et semper et in saecula saeculorum." (ca 2'07")
  - V.) Incantatio: "A" (musique vocalisée) (ca 58")
  - VI.) Amen: "Ámen!" (ca 2'40")
- (Durée totale: ca 12')

~

LEGENDA

= synchronisation relative

4  
4

= synchronisation stricte



= cellule répétitive - y compris ses variantes (permutations)

x ————— x



RORATE CAELI  
pentru soprană și orchestră

Concepută în 1995, "RORATE CAELI" face parte din ciclul simfonic "Musica Caelestis", ce grupează mai multe lucrări având ca obiectiv sintetizarea unor noi proiecții ale melodicii gregoriene și bizantine - în baza arhetipurilor comune și în spiritul panenteismului apostolic și al ecumenismului patristic.

Textul este alcătuit prin juxtapunerea unor versete biblice de factură mesianică (Is. 45,8 și Ps. 18, 1).

Fluxul sonor este structurat în cinci secțiuni ("Introitus", "Rorate", "Psalmus XVIII", "Panarmonios kosmou sintaxis", "Incantatio" și "Amen"), desfășurate conform principiului "sectio aurea". Discursul muzical evoluează de la monodie la heterofonie, urmărind transfigurarea intonațiilor psaltice și integrarea lor în "spațiul cosmic" al armonicelor naturale.

Durata globală: ca 12'.

NB - Partitura este notată în Do.

  
Șerban NICHIFOR

București, 5-IV-1999

Durée: ~12'

Per Liana

# RORATE CAELI

Serban Nichifor  
(1995)

## ("Musica Caelestis III")

"Rorate caeli desuper, et nubes pluant iustum: aperiatur terra, et germinet Salvatorem" (Is. 45, 8)  
"Caeli enarrant gloriam Dei: et opera manuum eius annuntiat firmamentum" (Ps. 18, 1)  
"Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen."

**NB:** Partitura scritta in Do

### (1.) INTROITUS.

LONTANO E MOLTO RUBATO - quasi improvitando

~10" P in rilievo, molto espressivo ~30" (±5")

S. Solo

Fl.

Gl.

suono bianco, quasi vento  
PP (respirare ad libitum)

sempre PP possibile

S. Solo

Fl.

Gl.

(suono bianco)  
PP

(PP sempre.)

S. Solo

Fl.

Gl.

(suono bianco)  
PP

S. Solo

Fl.

Gl.

(RA-)TE RO — RÁ — TE, RO —

(11)

(~21) attacca subito

- 1 -

(2.) RORATE.ESTATICO - lontano, dolce, molto rubato (♩ 48-60)

S. Solo  $\text{mf}$  (w 9")  $\text{~} 45''$  ( $\pm 5''$ )  
 8/4  
 Ro-rá-te, Ro-rá-te caé-li, caé-li dé-su-per, et nú-bes

Fl.  $\text{mp}$

Ar. [Mi, Fa, Sol, La, Si#, Do, Re]  $\text{mp}$  (sempre l.v.)

Vc.  $\text{pp}$  liscio (arco ad libitum)

Cb.  $\text{pp}$  liscio (arco ad libitum)

S. Solo  $\text{plu}$  ant jú-stum: a a-pe-ri-a-tur tér-ra, tér-

Fl.

Ar. (l.v.)  $\text{Mi#}$  gliss. leggero sulla tavola

Vc. (21)

Cb.

S. Solo ra, et gé-mi-net Sal-va-tó-rem, Sal-va-tó-rem.

Fl.  $\text{molto}$   $\text{molto}$

Ar. (normale) (l.v.)  $\text{Mi#}$  (normale) (l.v.)  $\text{molto}$   $\text{molto}$

Vc.  $\text{molto}$

Cb.  $\text{molto}$

attacca subito





*sempre poco a poco animando* ----->

**S. Solo** *mp* glé — ri — am — e — nár — rant — e

**Fl.** glé — ri — am — e — nár — rant — e

**Ob.**

**Cl.** *P*

**Cel.** *P*

**Ar.** *Mib, Solb, Lab* *Mib Lab* *Mib, Lab Sib* *Sib, Reb* *Reb*

**Vm. I** *P*

**Vm. II** *P*

**Vl.** *P*

**Vc.** *P*

**Cb.** *P*

**S. Solo** nár — rant — e — nár — rant

**Fl.** nár — rant — e — nár — rant

*sempre poco a poco animando* -----> **Moderato** (♩ ~ 80)

**Ob.**

**Cl.** *mp*

**Cel.** *mp*

**Ar.** *Sib mp* *Fa# Sib, Reb* *Fa# Reb*

**Vm. I** *mp*

**Vm. II** *mp*

**Vl.** *mp*

**Vc.** *mp*

**Cb.** *mp*

- 4 -

S. Solo  
Fl.  
Ob.<sup>\*)</sup>  
Cl.<sup>\*)</sup>  
Tr.  
Cr.<sup>\*)</sup>  
Fg.  
Gl.  
Cel.  
Ar.  
Vn. I  
Vn. II  
Vl.  
Vc.  
Cb.

gló — ri — am Dé — i Dé — i

sempre p. a p. animando — **Maestoso** (♩ = 86)

Tr. — con sord. *mf*

Cr. — con sord. *mf*

(89) (Loco) 3

Mib, Lab  
Dob, Reb

Sib, Lab, Mib  
Dob, Reb

*mf* *mp* *simile* *simile* *simile* *Pizz.* *mf*

S. Solo  
Fl.  
Ob.<sup>\*)</sup>  
Cl.<sup>\*)</sup>  
Tr.  
Cr.<sup>\*)</sup>  
Fg.  
Gl.  
Cel.  
Ar.  
Vn. I  
Vn. II  
Vl.  
Vc.  
Cb.

gló — ri — am Dé — i et ó — pe — ra má — nu — um

(51)

(89) (89) (89) (89) (89)

Reb Mib, Lab



S. Solo *é — jus an-nún-ti at, an-nún-ti at, an-nún-ti*

Fl. *sempre poco a poco animando*

Ob. *8*

Cl. *8*

Tr. *8*

Cr. *8*

Fg. *8*

Gl. *3*

Cel. *3*

Ar. *Mil (81) Sib (81)*

Vn. I *(81)*

Vn. II *(81)*

Vl. *3*

Vc. *3*

Cb. *3*

*Fa# Sib*

S. Solo *ff at, an-nún-ti at*

Fl. *Allegretto (♩=100) sempre poco a poco animando*

Ob. *8*

Cl. *f 8*

Tr. *8*

Cr. *8*

Fg. *8*

Gl. *f 3*

Cel. *mf 3*

Ar. *f 3*

Vn. I *f 3*

Vn. II *f 3*

Vl. *f 3*

Vc. *ff 3*

Cb. *f 3*

*Tempo animato* *Orchestra*

**S. Solo** *f* fir ma men tum *ff* Gló-ri-a Pa-tri *ff*

**Fl.** *f*

**Ob. Cl. Tr.** *ff* *Tr. e Cr. Via Sord.*

**Cr. Fg.** *ff*

**Gl.** *ff*

**Cel.** *ff* *poss.*

**Ar.** *ff* *gliss. Reh, Lab*

**Vm. I** *ff*

**Vm. II** *ff*

**VL.** *ff*

**Vc.** *ff*

**Cb.** *ff* *Arco* *simile*

**S. Solo** *molto* Fi-li-o et Spi-ri-tu-i San-cto *mp* *molto ritardando* *San-cto* *pp* *(Loco)*

**Fl.** *poss.* *poss.*

**Ob. Cl. Tr.** *sub. mp* *Ob. Cl.* *mp* *(1) p*

**Cr. Fg.** *sub. mp* *Fg.* *mp* *(1) p*

**Gl.** *(l.v.)*

**Cel.** *poss.* *fffz* *(l.v.)*

**Ar.** *Re# gliss.* *Do# Lab* *poss.* *fffz* *(l.v.)*

**Vm. I** *poss.* *fffz*

**Vm. II** *poss.* *fffz*

**VL.** *poss.* *fffz*

**Vc.** *poss.* *fffz*

**Cb.** *poss.* *fffz*

**Con Sord.**

**Con Sord.**

**Con Sord.**

**Con Sord.**

**Con Sord.**

**attacco subito**

**Scordare II+IV**

**-7-**

**(2' 15'')**



## MISTEKIOW E LONTANO (DND4) (4.) PANARMONIOS KOSMOU SYNTAXIS.

Handwritten musical score for a large ensemble, featuring various instruments and vocal parts. The score is divided into two systems, each marked with a double bar line and a measure number (20 and 20'').

**System 1 (Measures 1-20):**

- S. Solo:** Treble clef, 3/4 time signature. Dynamics: *perdendosi*, *pp*, *molto*, *ff*, *molto*. Markings: (14), (87), *simile*, *1ft*.
- Fl.** Treble clef, 2/4 time signature. Dynamics: *pp*.
- Ob. Cl. Tr.** Treble clef. Markings: *Tr. - Con Sord.*, *Cr. - Con Sord.*, *pp*.
- Cr. Fg.** Bass clef. Markings: *P impassibile e leggero*, *pp*.
- Gl.** Treble clef. Markings: *pp*, *impassibile*, *e leggero*, *simile*.
- Cl.** Treble clef. Markings: *P impassibile*, *poco in rilievo*, *pp*.
- Ar.** Bass clef. Markings: *pp*, *impassibile*, *e leggero*.
- Vm. I** Bass clef. Markings: *pp*, *impassibile*, *e leggero*, *simile*.
- Vm. II** Bass clef. Markings: *pp*, *impassibile*, *e leggero*, *simile*.
- Vi.** Bass clef. Markings: *pp*, *impassibile*, *e leggero*, *simile*.
- Vc.** Bass clef. Markings: *pp*, *impassibile*, *e leggero*, *simile*.
- Cb.** Bass clef. Markings: *pp*, *leggiere*, *pp*, *allucinante*, *poco sul ponticello*, *gliss. vibrato*, *sempre in rilievo*, *gliss. vibr.*, *cut*.

**System 2 (Measures 21-40):**

- S. Solo:** Treble clef, 3/4 time signature. Dynamics: *pp*, *molto*, *mp*, *gliss. vibrato*, *sempre in rilievo*, *gliss. vibr.*, *cut*. Markings: (-), *Si*, *per a poco*, *Si*.
- Fl. Ob. Cl. Tr.** Treble clef. Markings: *molto*, *pp*.
- Cr. Fg.** Bass clef. Markings: *pp*.
- Gl.** Treble clef. Markings: *pp*, *impassibile*, *e leggero*, *simile*.
- Cl.** Treble clef. Markings: *P*.
- Ar.** Bass clef. Markings: *pp*, *sol*, *simile*, *lab*.
- Vm. I** Bass clef. Markings: *pp*.
- Vm. II** Bass clef. Markings: *pp*.
- Vi.** Bass clef. Markings: *pp*.
- Vc.** Bass clef. Markings: *pp*.
- Cb.** Bass clef. Markings: *(sempre c. IV)*.



S. Solo (gl. vibr.) **(81)** *mf* gl. vibr. *gliss. vibr.* **N18**  
 Fl. Ob. Tr. Cr. Fg. *p dolce*  
 Gl. *P sempre*  
 Cel. *P sempre* poco a poco animando  
 Ar. *sempre PP* *Dob*  
 Vm. I *sempre PP*  
 Vm. II *sempre PP*  
 Vl. *sempre PP*  
 Vc. *sempre PP*  
 Cb. *sempre PP* (*sempre c. II*)

S. Solo **(94)** **N17**  
 Fl. Ob. Tr. Cr. Fg. *molto* *molto* *ff* (-)  
 Gl. *sempre poco a poco animando* (*dn 66*)  
 Cel. *P* (*non cresc.*) *gliss.* **(81)**  
 Ar. *PP* *Lab* (*non cresc.*) *Lab* *Dob* *Sib*  
 Vm. I *PP* (*non cresc.*)  
 Vm. II *PP* (*non cresc.*)  
 Vl. *PP* (*non cresc.*)  
 Vc. *PP* (*non cresc.*)  
 Cb. *PP* (*sempre c. II*) *poco*

*sempre in rilievo*

S. solo *mf* et nunc et sem — **N15"**

R. Ob. Cl. Tr. *mp*

Cr. Fg. *poco a poco* *crescendo* *p* *mp*

Gl. *p* *cresc.* *mp*

Cel. *poco a poco* *crescendo* *mp*

Ar. *gliss* *poco a poco cresc.* *Sib* *Dob* *Rel* *P (Loco)* *Rel*

Vn. I *p.p. cresc.* *sempre animando* *(dn 78)* *p*

Vn. II *p.p. cresc.* *p*

Vl. *p.p. cresc.* *p*

Vc. *p.p. cresc.* *p*

Cb. *p.p. cresc.* *gl. vibr.* *f* *(101)* *ff* *sempre* *c. III*

S. solo *f* *(101)* *ff* *sempre* *c. III* **N14"**

R. Ob. Cl. Tr. *f* *mp*

Cr. Fg. *mp*

Gl. *mp*

Cel. *mp*

Ar. *gliss* *mp* *Laq* *Laq* *Laq (mp)*

Vn. I *sempre animando* *(dn 82)* *mp*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp* *(sempre c. I)*



**POSSIBILE** **MOLTO RUBATO** (2) **INFLUENZA**

**S. Solo**  $\text{lo} - \text{rum.}$   $\text{ff}$   $\text{sost. ma fluido}$   $\text{A}$   $\text{poco a poco allargando}$   $\text{ff}$   $\text{~15''}$

**Fl.**  $\text{secco}$

**Ob.**  $\text{secco}$

**Cl.**  $\text{secco}$

**Tr.**  $\text{secco}$

**Cr.**  $\text{secco}$

**Fg.**  $\text{secco}$

**Gl.**  $\text{(l.v.)}$

**Cel.**  $\text{(l.v.)}$

**Ar.**  $\text{gliss. poss.}$   $\text{Seq, Reb, Fah}$   $\text{(l.v.)}$   $\text{Sib, Mi, Lab}$

**Vm. I**  $\text{(dn 150)}$   $\text{secco}$

**Vm. II**  $\text{poss.}$   $\text{secco}$

**Vel.**  $\text{secco}$

**Vc.**  $\text{secco}$   $\text{attacca subito}$   $\text{(~2'07'')}$   $\text{(~8'22'')}$

**Cb.**  $\text{poss.}$   $\text{Scordatura:}$

**S. Solo**  $\text{(dn 82)}$   $\text{A}$   $\text{A}$   $\text{A}$   $\text{~25''}$

**Fl.**  $\text{secco}$

**Ob.**  $\text{secco}$

**Cl.**  $\text{secco}$

**Tr.**  $\text{secco}$

**Cr.**  $\text{secco}$

**Fg.**  $\text{secco}$

**Gl.**  $\text{(l.v.)}$

**Cel.**  $\text{(l.v.)}$

**Ar.**  $\text{(l.v.)}$   $\text{Sib, Reb}$   $\text{Fah}$   $\text{(l.v.)}$   $\text{Reb, Mi, Lab, Sib}$

**Vm. I**  $\text{secco}$

**Vm. II**  $\text{secco}$

**Vel.**  $\text{secco}$

**Vc.**  $\text{secco}$

**Cb.**



Handwritten musical score for a symphony, page 12. The score is written for the following instruments: Solo, Fl. (Flute), Ob. (Oboe), Tr. (Trumpet), Cr. (Cornet), Fg. (Fagotto), Gl. (Glockenspiel), Cel. (Cello), Ar. (Arco), Vm. I (Violoncello I), Vm. II (Violoncello II), Vl. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions like "sempre animando" and "sempre c. III". The page number "N. 12" is visible in the top right corner.

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score includes staves for Soprano (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Gl. (Glockenspiel), Cel. (Cello), Ar. (Araucaria), Vn. I (Violin I), Vn. II (Violin II), Vl. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The music is written in a key with one sharp (F#) and a 4/4 time signature. The score includes dynamic markings such as *mf*, *mp*, *gliss. dolce*, *molto*, and *sempre precipitando*. The score is divided into measures, with some measures containing multiple notes and rests. The score ends with a double bar line and the number 11.









sempre allargando - - - (♩ N 60)

**S. Solo**  
Fl.  
Ob.  
Cl.  
Tr.  
Cr.  
Fg.

men, A men, A men A men

Gh.

Cel.

Ar.

Vno I

Vno II

Vle

Vc.

Cb.

**S. Solo**  
Fl.  
Ob.  
Cl.  
Gh.  
Cel.  
Ar.  
Vno I  
Vno II  
Vle  
Vc.  
Cb.

**ALLUCINANTE** (♩ N 56) sempre allargando - - - (♩ N 52)

mp dolce (balayage vocalique lent) A E-I-O-U-A A E-I-O-U-A M E-I-O-U-A

mp

**Sempre leggerissimo**

mp in rilievo ordinario

liscio

ordinario

liscio

ordinario

liscio

ordinario

liscio

ordinario

*sempre allargando - QUASI SENZA TEMPO (♩ 44) sempre allargando - (N 15") (longa)*

**S. Solo**  
M - E - I - O - U - A - E - N  
poco a poco perdendosi

**Fl.** suono bianco, quasi vento (respirare ad libitum) mp(2)

**Ob.** suono bianco, quasi vento (resp. ad lib.) mp

**Cl.** suono bianco, quasi vento (resp. ad lib.) mp

**Fg.** suono bianco, quasi vento (resp. ad lib.) mp

**Tr.** suono bianco, quasi vento (resp. ad lib.) mp

**Cr.** suono bianco, quasi vento (resp. ad lib.) mp

**Gl.** mp poco (l.v.) mp (l.v.)

**Cel.** mf (8A) (l.v.) poco (l.v.)

**Ar.** poco mf (8A) (l.v.) gliss. sulla tavola (l.v.) poco normale (l.v.)

**Vn. I** (ord.) mp poco (non tremolo) sul ponticello liscio (sul Re)

**Vn. II** (sempre sul Re) mp poco (non tremolo) sul ponticello liscio (sul Re)

**Vl.** liscio (sul Re) mp poco (non tremolo) sul ponticello liscio (sul Re)

**Vc.** mp poco (non tremolo) sul ponticello liscio (sul Re)

**Cb.** (ord.) (sul Re) mp poco (non tremolo) sul ponticello liscio (sul Re)

**FINE**  
(N 2'41")  
(N 12")  
22-VII-55  
Bucureş

poco a poco perdendosi

Simon Nicholson, 22-VII-1995

Serban NICHIFOR  
(1996)

IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ

(Hymnus post communionem)

per

Soprano solo, Coro misto ed Organo

Durata: ca 3'

Testo: "Missa Beati Iosephmariae Escrivá",  
"Post communionem" (Cfr.C.De Culto Divino  
et disciplina Sacramento rum, Prot.CD 537/92)

**Prof. Dr. Șerban NICHIFOR**

*Composer*

*Academy of Music of Bucharest*

**Address:**  
Str. Principatele Unite 2  
Vila I, ap.7  
70512-Bucharest - ROMANIA

tel:40-1-3361399



IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ  
(Post communionem)

- A → Sacramenta, quae sumpsimus, Dómine Deus noster,  
in celebratione beati Iosephmariae,  
B → spíritum adoptionis filiorum in nobis corróborent;  
A' → sacramenta, quae sumpsimus, Dómine Deus noster,  
in celebratione beati Iosephmariae;  
C → ut, voluntati tuae fideliter obsequentes,  
in sanctitatis via laeti ambulemus.  
A'' → Sacramenta, quae sumpsimus, Dómine Deus noster,  
in celebratione beati Iosephmariae;  
D → Per Christum Dóminum nostrum. Amen.

(Missa Beati Iosephmariae Escrivá,  
Cfr. C. De Culto Divino et disciplina Sacramento-  
rum, Prot. CD 537/92)

Durata: ~ 3'

Solenne (♩ ~ 66), molto cantabile

Serban Nichifor  
(1996)

Organo

A) mf espressivo, in rilievo

Solo

S.

A.

T.

B.

Sa-cra-men-ta, quae sump-si-mus, Dó-mi-ne Dé-us nó-ster, — in ce-le-bra-ti-ó-ne be-á-ti

Org.

(B)

*poco allargando.. poco animando.. A Tempo*

(Solo)

Tutti

Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and Organ. The score is in G major (one sharp) and 4/4 time. The lyrics are: *lo-seph-ma-ri-ae, spi-ri-tum a-dop-ti-o-nis fi-li-o-rum, spi-ri-tum a-dop-ti-o-nis fi-li-o-rum*. The tempo markings are *poco allargando.. poco animando.. A Tempo*. The section is marked (B) and includes a Solo section for the Soprano and a Tutti section for all voices and Organ. Dynamics include *mf* and *mp*.

*poco allarg.. poco animando (B) A Tempo*

Handwritten musical score for Organ. The score is in G major and 4/4 time. The tempo markings are *poco allarg.. poco animando (B) A Tempo*. The section is marked (B) and includes a Solo section for the Organ and a Tutti section for all voices and Organ. Dynamics include *mp*.

*ben f*

(A')

Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and Organ. The score is in G major and 4/4 time. The lyrics are: *in no-bis cor-ro-bo-rent, sa-cra-men-ta, quae sum-psi-mus, Do-mi-ne De-us no-ster, in no-bis cor-ro-bo-rent, sa-cra-men-ta, quae sum-psi-mus, Do-mi-ne De-us no-ster, in no-bis cor-ro-bo-rent, sa-cra-men-ta, quae sum-psi-mus, Do-mi-ne De-us no-ster*. The tempo markings are *ben f* and *A Tempo*. The section is marked (A') and includes a Solo section for the Soprano and a Tutti section for all voices and Organ. Dynamics include *mf* and *mp*.

(A')

Handwritten musical score for Organ. The score is in G major and 4/4 time. The tempo markings are *ben f* and *A Tempo*. The section is marked (A') and includes a Solo section for the Organ and a Tutti section for all voices and Organ. Dynamics include *mf* and *mp*.

© a tempo

espressivo, in rilievo

poco allargando... f

ut, vo-lun-tà-ti-ti-ae-fi-

Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and Organ. The lyrics are: "in-ce-le-bra-ti-o-ne be-a-ti lo-seph-ma-ri ae", "ster, in-ce-le-bra-ti-o-ne lo-seph-ma-ri ae", "no-ster, be-a-ti lo-seph-ma-ri ae". The score includes a "Solo" section marked "L'allargando" and a "C" time signature.

Handwritten musical score for Organ. The lyrics are: "poco allargando... a tempo", "mf sempre". The score includes a "C" time signature.

Handwritten musical score for voices (Soprano, Alto, Tenor, Bass) and Organ. The lyrics are: "dé-li-ter ob-se-quén-tes, in san-cti-tà-tis vi-a lae-ti am-bu-lé-mus.", "am-bu-lé-mus,". The score includes a "Solo" section marked "(sempre Solo)" and a "C" time signature.



**(A<sup>II</sup>) Tutti**

S. *mf* Sa-cra-mén-ta, quae súm - psi-mus, Dó-mi-ne Dé-us nó - ster, — in ce-le-bra-ti-

A. *mf* Sa - cra-mén-ta — súm - psi-mus, Dó-mi-ne Dé-us nó - ster, — in, — in ce-le-

T. *mf* Sa-cra-mén-ta, quae súm - psi-mus, Dó-mi-ne Dé-us nó - ster, — in — ce-le-

B. *mf* Sa — cra-mén-ta, Dó-mi-ne Dé-us, Dó-mi-ne, in, — in ce-le-

**(A<sup>III</sup>)**

Org. *mp*

*poco allarg. --- a tempo* **(D)**

*ben f (div.)*

S. ó - ne be-á-ti lo-seph-ma-ri-ae. — Per Chri-stum, Per Chri-stum,

A. bra-ti-ó-ne lo-seph-ma-ri-ae. — Per Chri-stum, Per Chri-stum,

T. bra-ti-ó-ne lo-seph-ma-ri-ae. — Per Chri-stum, Per Chri-stum,

B. bra-ti-ó-ne lo-seph-ma-ri-ae. — Per Chri-stum, Per Chri-stum,

*poco allarg. --- a tempo* **(D)**

Org.

Tutti  
+ Soprano solo

(unis.) *ff*

S. Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Chri-stum. Chri-stum, Per

A. Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Chri-stum. Chri-stum, Per

T. Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Chri-stum. Chri-stum, Per

B. Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Chri-stum. Chri-stum, Per

Org. Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Christ, Per Christum Dó-mi-num nó-strum,

*poco a poco allargando* *fff sostenuto*

S. Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á (div.) men.

A. Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á men.

T. Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á men.

B. Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á men.

Org. Chri-stum, Chri-stum, Per Chri-stum, Dó-mi-num nó-strum, Á, Á men.

*poco a poco allargando*

(org. pleno)

Scriban Nichifor, Bucharest, 20-XII-1956

Duration: ca 3'

Motto: "SUPER OBLATA"

IN CELEBRATIONE BEATI IOSEPHMARIAE ESCRIVÁ

per

Coro misto a capella

Testo

("Missa Beati Iosephmariae Escrivá",  
"Post communionem" - Cfr.C.De Culto Divino  
et disciplina Sacramento rum, Prot.CD 537/92)

Sacraménta, quae sumpsimus, Dómine Deus noster,  
in celebratióne beáti Iosephmaríae,  
spíritum adoptiónis filiórú in nobis corróborent;  
sacraménta, quae sumpsimus, Dómine Deus noster,  
in celebratióne beáti Iosephmaríae;  
ut, voluntáti tuae fidéliter obsequéntes,  
in sanctitátis via laeti ambulémus.

Sacraménta, quae sumpsimus, Dómine Deus noster,  
in celebratióne beáti Iosephmaríae;  
Per Christum Dóminum nostrum. Ámen.



Duration: ca 3'

1/3

Motto: "SUPER OBLATA"

## IN CELEBRATIONE BEATI IOSEPHIMARIAE ESCRIVÁ

Andante cantabile (♩ ~ 66)

Coro a capella

S. *mp* Sacramenta, quae sumpsi-mus, Dó-mine Dé-us nó-ster in celebrati-ó-ne beáti

A. *p* A in beáti

T. *mp* nó-ster, in celebrati-ó-ne

B.

[9] *mf*

lo-seph-ma-ri-ae, spí-ritum adopti-ónis fili-órum, spí-ritum adopti-ónis fili-órum

lo-, lo-seph-ma-ri-ae, lo-seph-mariae, spí-ri-tum fili-ó-rum, a-dopti-ónis fili-ó-rum

lo-seph-ma-ri-ae, -ma-ri-ae, spí-ri-tum fili-ó-rum, a-dopti-ónis fili-ó-rum

lo-seph-ma-ri-ae, spí-ritum a-dopti-ónis, spí-ri-tum fili-ó-rum

[15]

in nó-bis cor-ro-bo-rent, sacra-menta, quae sumpsi-mus, Dó-mi-ne Dé-us nó-ster, —

in nó-bis cor-ro-bo-rent Dó-mi-ne Dé-us nó-

in nó-bis cor-ro-bo-rent, sacra-menta, quae sumpsi-mus, Dó-mi-ne Dé-us nó-

in nó-bis cor-ro-bo-rent Dó-mi-ne Dé-us

2/3

241

in celebrati-ó-ne beáti Ió-seph-ma-ri-ae-ut, vo-lun-táti tú-ae fi-  
 ster, in ce-le-bra-ti-ó-ne Ió-seph-ma-ri-ae ae  
 ster, in ce-le-bra-ti-ó-ne Ió-seph-ma-ri-ae, ma-ri-ae ae  
 nó-ster, be-á-ti Ió-seph-ma-ri-ae, ma-ri-ae ae

27

dé-li-ter ob-se-qué-n-tes, in san-cti-tá-tis ví-a lae-ti am-bu-lé-mus,  
 ae in san-cti-tá-tis ví-a  
 in san-cti-tá-tis ví-a lae-ti am-bu-lé-mus,  
 in sanctitátis ví-a lae-ti am-bu-lé-mus,

33 *ben f*

Sacraménta, quae sump-si-mus, Dó-mi-ne Dé-us nó-ster, in celebrati-ó-ne beá-ti  
 Sa-cra-mén-ta sump-si-mus, Dó-mi-ne Dé-us nó-ster, in, in ce-le-bra-ti-ó-ne  
 Sacraménta, quae sump-si-mus, Dó-mi-ne Dé-us nó-ster, in ce-le-bra-ti-ó-ne  
 Sa-cra-mén-ta, Dó-mi-ne Dé-us, Dó-mi-ne, in, in ce-le-bra-ti-ó-ne





26<sup>ème</sup> Florilège Vocal de Tours, Concours de Composition - 16 Mai 1997  
Hôtel de Ville, Rue de Minimes, B.P. 1452, 37014 Tours Cedex 1, France

Serban Nichifor

Durée globale: ca 10'

" J E S U "

- poème choral pour choeur mixte et orgue -  
(catégorie "oeuvres en forme de cycle")

NB - Les séquences composantes ne sont pas indépendantes.

Texte: "Jesu, Jesu, Jesu..."

Durée: ~ 10' (en forme de cycle) Rentrée Liana

"Je su" pour chœur à voix mixtes et orgue  
 Texte: "Je su, Je su, Je su..."  
 Serban Nichifor

**A** Simple PP immatériale, lontano angelico (dn 60) quasi preghiera

Coro  
 I. S. A. T. B.  
 Organo II

poco rit. -- poco animando

**Cae** (11) simile

Org. II

largo, molto tranquillo (dn 40)

**21** simile

Coro + Org. II

poco a poco animando -- Con Duolo (dn 48)

**31** simile

Coro + Org. II

**\*) Organo: Basso legato** (...), sempre continuo, - 1 - liscio, senza cesura (?)

*poco rit. -- poco a poco animando*

(41) *je - su, - simile*  
*Org. + Org.*

*poco a poco precipitando*

(51) *je - su, - je - su, je - su, simile*  
*Org. + Org.*

*poco a poco calmando*

(61) *je - su, je - su, simile*  
*Org. + Org.*

*mf dolce poco*

*sempre allargando*

(71) *je - su, je - su, simile*  
*Org. + Org.*

*poco mf*



**(dn 56)** *sempre allargando*

**P. VOCCISSIMO (ON II)**  
**4 Soli = 1 S. + 1 A. + 1 T. + 1 B.** \*

81 *espress.* *mp* *poco* *mp dolce* *poco a poco* *sempre con Organo*

*attacca subito*

*poco rall. (9) a tempo*

*simile*

**C. Estatico (dn 54)**  
**Coro (Tutti S. A. T. B.) + Organo**

*poco rall.* *simile*

*simile*

*simile*

*simile*

**101** *mp* *poco* *sempre* *attacca subito*

*simile*

*poco rit. poco a poco accelerando*

*mp*

**111** *mp* *poco* *sempre* *attacca subito*

*simile*

\*) ossia 8 Soli = 2 S. + 2 A. + 2 T. + 2 B.

Patetico (♩ 70) — sempre accelerando — → Ardente (♩ 96)

121) *ff* *piu* *simile*

Coro + Org.

Subito Lontano, Malinconico  
D. Scorrevole, quasi improvvisando (♩ 64)

Organo Solo (Coto Tacet)

Sub. molto allargando (♩ 60)

131) *ff* *simile*

Coro + Org.

Subito  
Organo Solo (Coto Tacet)

141) *ff* *simile*

Org. solo

poco incalzando

151) *ff* *simile*

Org. solo

poco rall. — A Tempo (♩ 64) — poco a poco accelerando —







**mp** *sempre animando* **(dn38)** poco a poco calmando

*espressivo* **(201)** *su, ye*

Org. + Org. *ye*

*sempre p. a p. calmando* **Pietoso (dn60)** *liscio (respirazione individuale)*

**(211)** *su, ye* *poco a poco*

Org. + Org. *ye*

*sempre p. liscio* **(221)** *su, ye* *poco a poco allargando (respirazione individuale)*

Org. + Org. *ye*

*sempre poco a poco calando* **(dn40)** *sempre allargando*

*(respirazione individuale)* **(231)** *su, ye*

Org. + Org. *ye*

**Molto Rubato, quasi senza tempo (dn40)** *sempre allargando*

**Organo solo** *immateriale* **PP** *(ab infinitum)*

**(241)** *su, ye* *(Ped.)* *2'10" (8'55")* *attacca subito*

**P** *pendendosi* *poco a poco pendendosi*

Org. + Org. *ye*

## Serban Nichifor

### " A L L E L U I A "

for

Children Choir, Sopran<sup>+)</sup> , Piano<sup>+)</sup> , Chimes(ad lib.)<sup>+)</sup>  and Bass(ad lib.)<sup>+)</sup>

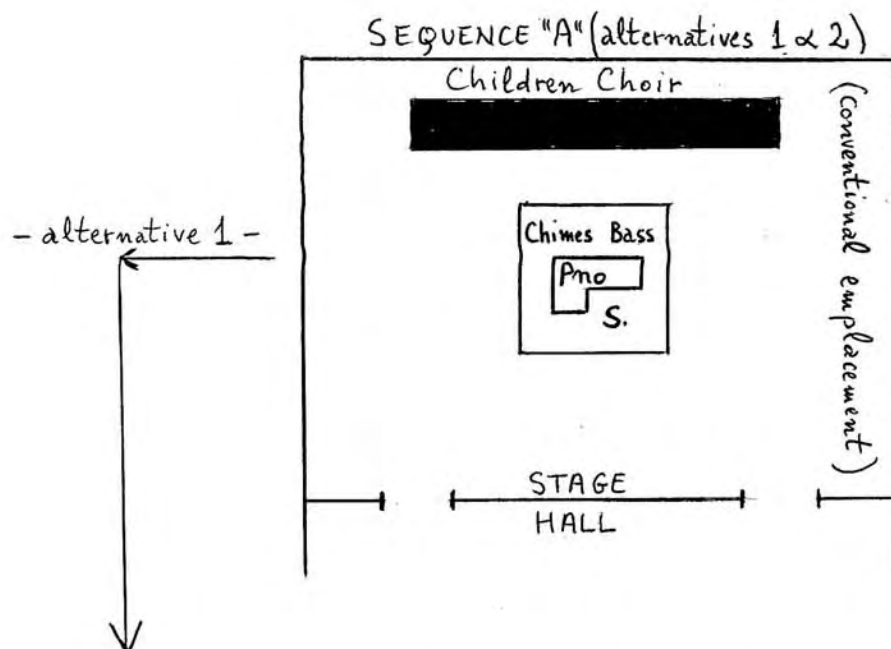
(with optional movements of the Choir - see "APPENDIX", page 5)

Text: "Alleluia" ("Hallelujah")

Duration: ca 4'30"

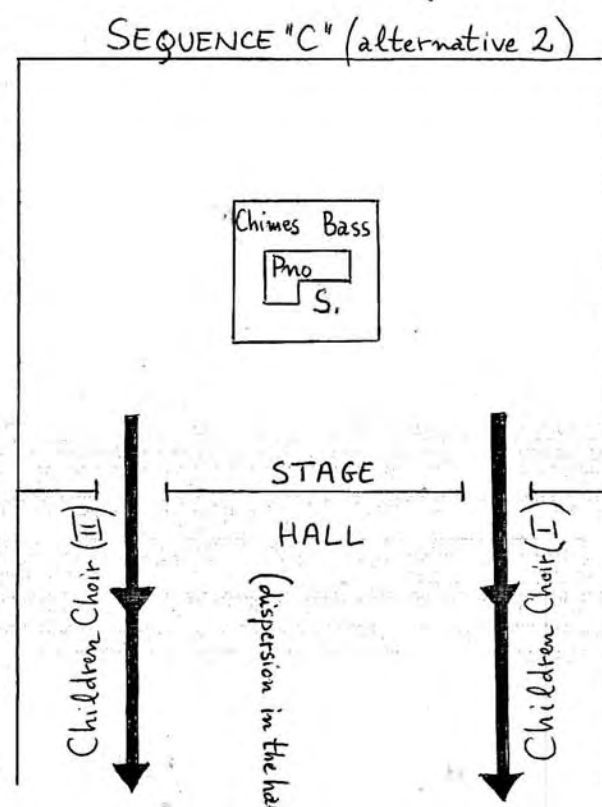
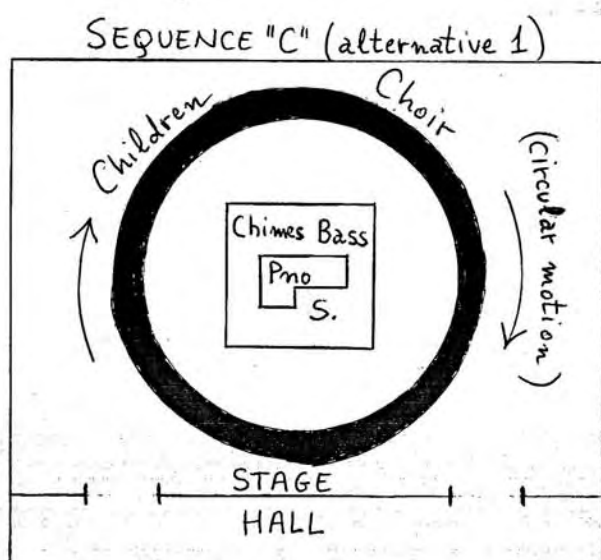
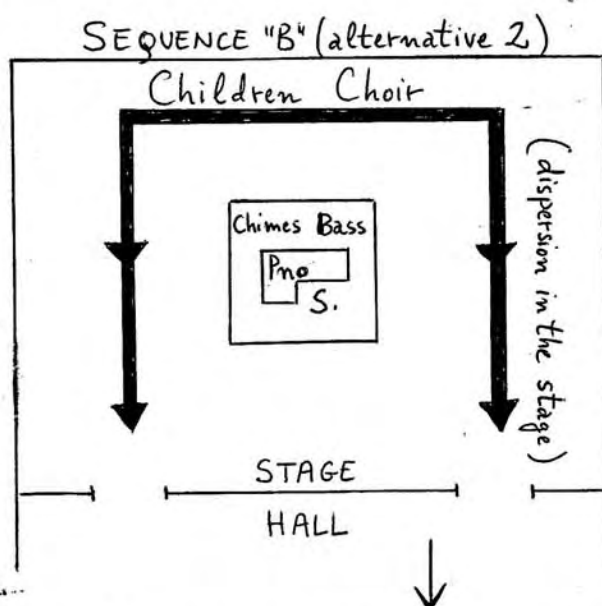
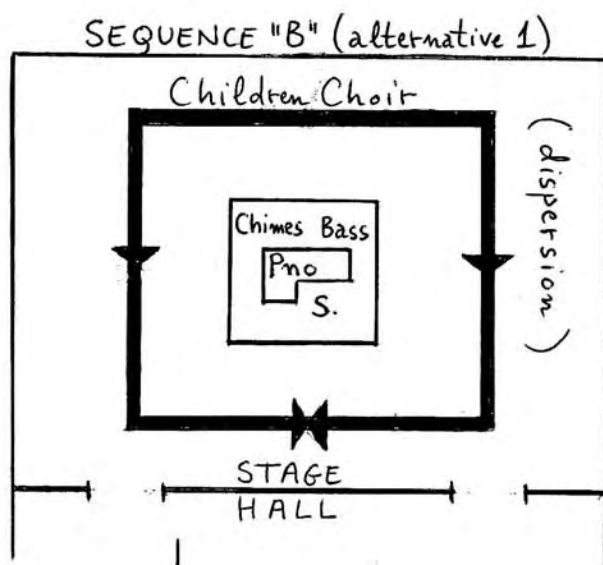
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<sup>+)</sup>  - professional musicians: Piano - obligato, Sopran - obligato,  
Chimes - ad libitum, Bass - ad libitum.



NB:

- Sequence [A] = measures 1-72
- Sequence [B] = measures 73-104
- Sequence [C] = measure 105-Fine



"APPENDIX"

Optional movements of the Choir

(2 alternatives)



Duration = ~ 4'30"

**ALLELUIA**

Serban Nichifor

Text: "Allelúia" ("Hallelújah") \*\* - for Soprano\*, Children Choir, Chimes (ad lib.), Bass (ad lib.) and Piano\*

[NB - acoustic or electric Bass and Piano]

Dolce e Semplice (♩ ~ 100)

Serban Nichifor

Soprano\* **A**

Children Choir\*  
Chimes\* (ad lib.)

Piano\*  
+ Bass\* (ad lib.)

*rubato*

*P dolce*

*mf*

*a tempo (♩ ~ 100)*

*mp* *scorrevole* *fluido* *P simile*

(Piano solo)

Ped. — — — — — Ped. — — — — —

ad lib. + Bass sempre pizzicato → (8) = effetto Loco

S. *p molto cantabile*

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

*poco rall.*

*poco*

*sempre*

**21**

*A Tempo (♩ ~ 100)*

S. *p*

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

*poco*

**21**

*p*

S. *p molto cantabile*

Choir + Chimes (ad lib.)

Pno + Bass (ad lib.)

*poco*

**31**

\*) professional musicians: Soprano, Chimes (ad lib.), Bass (ad lib.) and Piano

\*\*) תְּהַלֵּל יְהוָה ("Allelúia", "Hallelújah") = Praise ("Allelu", "Hallelu") the God ("ia", "jah" ← "yahweh" = יְהוָה)  
[apud Tobit 13, 18; Ps. 106, 110, 112, 135, 146-150; Rev. 19, 1-6]

poco rall.---

S. *p* Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.

[Choir + Chimes (ad lib.)]

[Pno + Bass (ad lib.)]

Sub. Poco Più Mosso (♩ = 120)

poco rall.---

S. *mp* Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.

[Choir + Chimes (ad lib.)]

[Pno + Bass (ad lib.)]

A Tempo (♩ = 120)

S. *mp* Al - le - lú - ia **51** Al - le - lú - ia.

[Choir + Chimes (ad lib.)]

[Pno + Bass (ad lib.)]

S. *mp* Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia, Al - le -

[Choir + Chimes (ad lib.)]

[Pno + Bass (ad lib.)]

S. *mp* lú - ia, Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia, A

[Choir + Chimes (ad lib.)]

[Pno + Bass (ad lib.)]

- 2 -



## mf Sub. Più Mosso - Allegro (♩ = 144/d. 48)

S. *Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.*

[Choir + Chimes (ad lib.)] **B**

[Pno + Bass (ad lib.)] *mf*

[Bass ad libitum → 81 = effetto Loco]

S. *(A) Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.*

[Choir + Chimes (ad lib.)] *mf*

[Pno + Bass (ad lib.)] *mf*

*simile*

*f sempre in rilievo* **91**

S. *A Al-le-lú-ia, A Al-le-lú-ia, A Al-le-lú-ia.*

[Choir + Chimes (ad lib.)] *mf*

[Pno + Bass (ad lib.)] *mf*

*ben f*

*f* *sempre animando* **101**

S. *Al-le-lú-ia, Al-le-lú-ia, Al-le-lú-ia.*

[Choir + Chimes (ad lib.)] *mf*

[Pno + Bass (ad lib.)] *mf*

*f* *sempre animando* **111**

S. *Al-le-lú-ia! Al-le-lú-ia! Al-le-lú-ia!*

[Choir + Chimes (ad lib.)] *mf*

[Pno + Bass (ad lib.)] *mf*

*simile*

-3-



*Piu Mosso* (d.n 192/d.n 64)

*f* *ben f* *sempre animando* *ben f*

S. *lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!*

[Choir + Chimes (ad lib.)] *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!*

[Pno + Bass (ad lib.)] *sempre mf*

**121** *Gaio* (d.n 70)

*ben f* *ff* *poco rall.*

S. *lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!*

[Choir + Chimes (ad lib.)] *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!*

[Pno + Bass (ad lib.)] *f*

*Sub. Esuberante* (d.n 80) *molto rall. Grandioso* (d.n 56)

*ff* *1, 2* *3.* *ben ff in rilievo* *(poco rubato)*

S. *lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!*

[Choir + Chimes (ad lib.)] *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!* *Al-le-lu - ia!*

[Pno + Bass (ad lib.)] *ff* *improvvisando - heterophonic texture (individual free, autonomous rhythms)\** *ben ff* *[Bass-aria]*

*sempre molto allargando* *fff ben sostenuto* *(resp. ad lib.)* *(2)*

S. *lu* *i* *a*

[Choir + Chimes (ad lib.)] *sempre molto allargando*

[Pno + Bass (ad lib.)] *fff ben marcato*

*Quasi Senza Tempo* (d.n 40)

*fff* *(a quasi gridare)* *(G. P.)* *secco* *secco*

S. *lu* *i* *a*

[Choir + Chimes (ad lib.)] *fff* *(a quasi gridare)* *(G. P.)* *secco* *secco*

[Pno + Bass (ad lib.)] *fff* *(a quasi gridare)* *(G. P.)* *secco* *secco*

[Bass-tronco]

*4-T-1997*

*\* like a play: aleatoric rhythms on a determinated pitch ("C")*

Durata: ca 13"

**Serban Nichifor**

"CANTO VECCHIO"

per

Trombone Tenore Solo, 2 Cori da camera (SATB) e Quartetto di Ottoni  
(2 Tr., Tb.T. e Tb.B.)

Testo (Canticum Canticorum III,9):

אַפִּרִיּוֹן אֶשָּׂה לֹדֹהַמֶּלֶךְ שְׁלֹמֹה מֵעֵצֵי הַלְבָּנוֹן:  
(שִׁיר הַשִּׁירִים - 9, III)

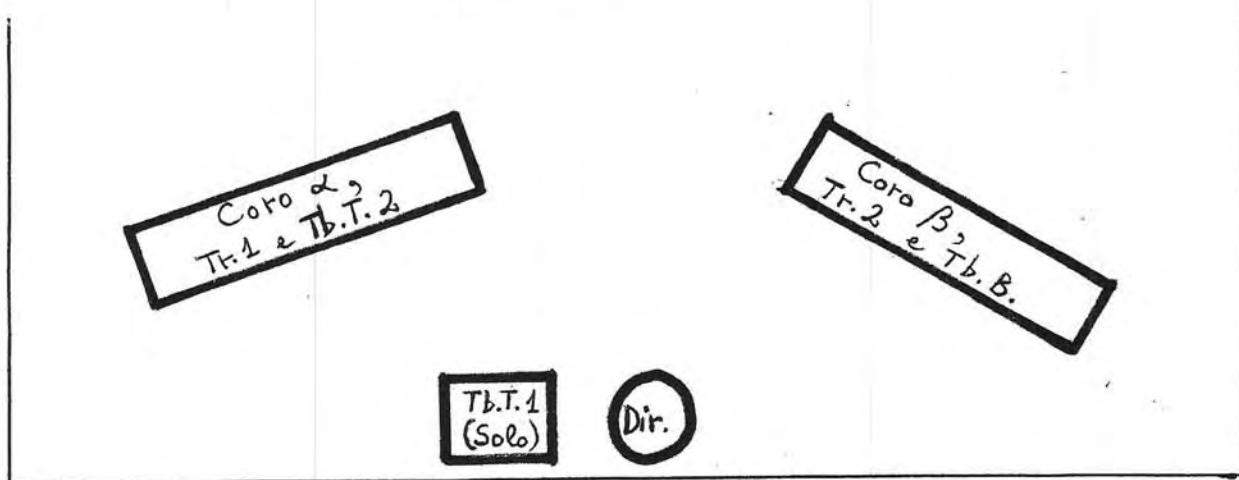
Transcription phonétique:

"Afiriôn asá lo haméleh Shlomó neiatzéi halvanón..."  
 (Shir Hashshirim III,9)


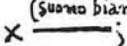

Traduction en français:

"Le roi Salomon s'est fait un palanquin du bois de Liban..."  
 (Cantique des Cantiques III,9)

Emplacement:



Explications des quelques signes:

-  - séquence en notation proportionnelle
  -  - le(s) son(s) le(s) plus grave(s)
  -  - son(s) blanc(s)
- (suono bianco)*  
*quasi Vento*

**Serban Nichifor**

### xx) Emplacement



Handwritten musical score for a choir and orchestra. The score is written on multiple staves, including vocal parts (Coto α, Coto β, Coto γ, Coto δ) and instrumental parts (Tr. 1, Tr. 2, Tb. T. 2, Tb. B., Tb. T. 1, Solo). The tempo/mood markings include "poco a poco animando", "p. a p. allargando", "p. a p. animando", and "sempre allarg.". The score features various musical notations, including notes, rests, and dynamic markings (mp, pp, mf, fi). The score is divided into measures, with some measures marked with "23" and "30". The score is written in a handwritten style, with some corrections and annotations.

# III.) Sempre Molto Rubato, quasi improvvisando

S. A. *PPP liscio, lontano* N 20"  
 Coro α 4-3  
 S. A. *PPP liscio, lontano*  
 Coro β (A-)  
 Tr. 1 *Via Sordini*  
 Tr. 2 *Via Sordini*  
 Tb. 1, 2 *Via Sordini*  
 Horni *Solo quasi Shofar*  
 Tb. T. 1 *(sempre in Posizione 1)*  
 (Solo) *gliss. armonico* *f* *ben f* N 20"  
 Coro α *sempre PPP liscio, lontano* N 8"  
 Coro β *PPP liscio, lontano*  
 Ottoni *Sub. Vivace* *poco a poco accelerando*  
 (Solo) *sub.mf giocosa, con velocità (sempre Pos. 1)* N 8"  
 Coro α 4-5 *sempre PPP liscio, lontano* *PPP* N 15"  
 Coro β *sempre PPP liscio, lontano* *PPP* N 15"  
 Ottoni *Sub. Largo* *Sub. Vivace* *poco a poco accelerando*  
 (Solo) *sub. P* *mf giocosa, con velocità (sempre Pos. 1)* N 15"  
N 4'33"  
N 5'33"



Sub. Giusto (Ln 126)

Sub. Molto Rubato, Estatico

Handwritten musical score for the opera *Il Trovatore*, Act 1, Scene 1. The score is written for a full orchestra and a vocal ensemble. The vocal parts are labeled "Coro α" (Chorus Alpha) and "Coro β" (Chorus Beta). The instrumental parts include strings (Tr. 1, Tr. 2, Tr. 2.2, Tr. B., Tr. T. 1 (Solo)), woodwinds (S., A., T., B.), and brass (Tb. B., Tb. T. 1 (Solo)). The score is marked with various dynamics (pp, ff, pp sub., ff pp sub.) and articulation (A, pp, ff). The tempo is marked "Allegro" and the mood is "simile, irregolare". The score is divided into two systems, each with a rehearsal mark (46 and 47). The score is marked with "V15" and "V17" at the bottom right.

IV.) Maestoso, molto espressivo ( $\text{♩} = 48$ ) - sempre lontano

[illegible]



*poco a poco animando* ----- *Larghetto* (♩ 60)

*pppp* (resp. ad lib.) (A-) *gl. delu*

*pppp* (resp. ad lib.) (A-) *gl. delu*

**Coro d'**

**53** *mp* *mó*, *Shlo* *mó* *ne* *ia* *tzei* *hal* *hal* *va*

*mó*, *Shlo* *mó*, *Shlo* *mó* *ne* *ia* *tzei* *hal* *hal* *va*

*pppp* (resp. ad lib.) (A-) *gl. delu*

*pppp* (resp. ad lib.) (A-) *gl. delu*

**Coro B**

*mp* *mó*, *Shlo* *mó*, *Shlo* *mó* *ne* *ia* *tzei* *hal* *hal* *va*

*mó*, *Shlo* *mó* *ne* *ia* *tzei* *hal*

**Ottini**

*P* *ben sost.* *P*

**(Solo)**

*PP* *P* *P*

*poco precipitando* ----- (♩ 80) *molto ritardando* ----- *Largo* (♩ 44)

**58** *P* *poco* **60** *A* *poco*

**Coro d'**

*mp* *nón* *nón*

**Coro B**

*mp* *nón* *và* *nón*

**Ottini**

*P* *poco*

**(Solo)**

*Con sord.* *mp* *lascio* *pp* *lontano* *pp* *lontano* *pp* *lontano* *pp* *lontano* *pp* *lontano*

*mp* *lascio* *pp* *lontano* *pp* *lontano* *pp* *lontano* *pp* *lontano*

*pespessivo, in rilievo*





**74** *Dolcissimo* (♩ 48)

*Coro α*

*Coro β*

*Ottavi*

*(Solo)*

*Via Sord.*

*mp in rilievo*

**78** *Poco Animato* *sempre p dolce* (♩ 56)

**80**

*Coro α*

*Coro β*

*Ottavi*

*(Solo)*

*Shlo*

*Shlo-mó,*

*mp*



82 poco a poco precipitando — — — — —

Handwritten musical score for measures 82-85. The score includes parts for Corno α, Corno β, Ottini, and (Solo). The tempo/mood is marked "poco a poco precipitando". The lyrics "Shlo" and "mo" are written under the notes. The key signature is one sharp (F#).

**Corno α**

**Corno β**

**Ottini**

**(Solo)**

mp sempre in rilievo

(sempre precipitando)

mp

→ (da 76)

86

Handwritten musical score for measures 86-90. The score includes parts for Corno α, Corno β, Ottini, and (Solo). The tempo/mood is marked "mp sempre in rilievo". The lyrics "Shlo" and "mo" are written under the notes. The key signature is one sharp (F#).

**Corno α**

**Corno β**

**Ottini**

**(Solo)**

mp (sempre in rilievo)

(23/36" / 29/26")

2.1200.141151E1050, 141050 KUDALO

Handwritten musical score for a symphony orchestra, featuring a large number of annotations and performance instructions. The score is divided into two main sections, marked 90 and 92.

**Section 90:**

- Coro α:** Annotations include "(simile, irregolare)", "gl. dolce - quasi mormorando - psalmodico", and "A".
- Coro β:** Annotations include "mo", "Shlo", "mormorando", and "X".
- Ottone:** Annotations include "con sord.", "legatissimo", and "poco in rilievo".
- (Solo):** Annotations include "con sord.", "Quasi Shofar", and "sempre in rilievo".

**Section 92:**

- Coro α:** Annotations include "(A —)".
- Coro β:** Annotations include "(A —)", "mo", "Shlo", "mormorando", and "X".
- Ottone:** Annotations include "(A —)", "con sord.", and "legatissimo".
- (Solo):** Annotations include "f", "mf", and "sub".

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *gl. dolce*, *quasi mormorando*, *psalmodico*, *legatissimo*, *f*, *mf*, *sub*). There are also tempo markings like "Allegretto" and "Allegro". The score is heavily annotated with handwritten notes and markings, including "A", "mo", "Shlo", "mormorando", "X", "con sord.", "legatissimo", "poco in rilievo", "Quasi Shofar", "sempre in rilievo", and "f", "mf", "sub".



Handwritten musical score for the first system of "L'Espresso" by Luciano Berio. The score is written on ten staves, grouped into four parts: Corno α (Horn α), Corno β (Horn β), Ottorini (Trumpets), and Solo (Solo). The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with "94" in the top left corner. The first measure of the Solo part is marked with a circled "16". The Solo part is written in a lower register, with notes marked with a circled "16". The Solo part is marked with "ben f. quasi grido" (very loud, quasi shout) and "poss. sfz sfz secco" (possibly fortissimo, fortissimo, dry). The Solo part is marked with "submf dolce" (submezzo-forte, dolce). The Solo part is marked with "n10" and "n6". The Solo part is marked with "n16".

Handwritten musical score for a string quartet, featuring parts for Coto α, Coto β, Ottavi, and Solo. The score includes dynamic markings such as *ben f*, *quasi grido*, *poss. sffz*, *sffz*, *secco*, *submf*, and *dolce*. Performance instructions include *gliss. lento* and *Shlo*. The score is divided into two main sections, marked with *(n6")* and *(n10")*, and concludes with a *mf (sempre in rilievo)* instruction. The page number 96 is visible in the top left corner.



**98** *gliss. lento* (n9") (n7") (n16")

*Coto α* (0—) *gliss. lento* (0—) *gliss. lento* (0—) *gliss. lento*

*Coto β* (A—) (A—) (A—) (A—)

*Ottini* *legatissimo* *legatissimo* *legatissimo* *legatissimo*

*(Solo)* *mf* (sempre in rilievo) (n9") (n7") (n16")

**100** *gl. lento* (n7") (n9") (n16")

*Coto α* (0—) *gl. lento* (0—) *gl. lento* (0—) *gl. lento*

*Coto β* (Sh—) (Sh—) *pp quasi Vento (suono bianco)* *pp quasi Vento (suono bianco)*

*Ottini* *Sh* *pp quasi Vento (suono bianco)* *Sh* *pp quasi Vento (suono bianco)*

*(Solo)* *Sh* *pp quasi Vento (suono bianco)* *Sh* *pp quasi Vento (suono bianco)*

(n7") (n9") (n16")



107 Quasi Senza Tempo

Coro α

Coro β

Ottini

(Solo)

*P mormorando dolce (ma in rilievo)*  
x Shlo

*P mormorando dolce (ma in rilievo)*  
x mo

*PP quasi Vento*  
x

*PP quasi Vento*  
x

*P* (x) *ppp* *mp*

(~7") (n13") (n10") (~30")

110

Coro α

Coro β

Ottini

(Solo)

*G.P.*

*pppp immateriale*  
x *quasi Vento (suono bianco)* *P perdendosi*

(~6") (n14") (n10") (~30")

(~3'34") (~13')

Nichif  
Bucur, 22-VI-1997



"PREGHIERA"per Archi

(1997)

- prezentare -

Motto:

"Dumnezeu S-a făcut om pentru ca omul să se îndumnezeiască."

Sfântul Grigorie de Nazianz, "Cuvântări teologice"

Conceput pentru orchestră de coarde, poemul "Pregătirea" ("Rugăciune") este caracterizat prin configurația quasi-vocală a texturii eufonice sugerând sonoritățile imateriale ale unui cor îndepărtat, ce invocă la infinit - ca într-o rugăciune isihastă - numele Mântuitorului: JESUS, JESUS, JESUS...

Această imagine a determinat structurarea repetitiv-evolutivă a muzicii și utilizarea unor timbruri irizate, ilustrând ideea de transfigurare, spiritualizare, înălțare - ce este esențială în perspectiva moralei creștine. Totodată, printr-o anumită spațializare a armoniilor, este reliefată și distanța tot mai mare dintre "Musica Caelestis" și lumea modernă, căzută în abisul secularizării... De aceea, doar prin transfigurare (ca înnoire interioară, convertire, îndumnezeire - "unio mystica") vom fi capabili să ieșim din timpul profan și să intrăm în cel sacru, în comuniune ("ab alio et in allis") cu HRISTOS, prin energiile necreate ale Sfântului Duh ce alcătuiesc "ordinea armonică a cosmosului" ("panarmonios kosmou syntaxis" - după Sfântul Atanasie cel Mare).

Poemul "Pregătirea" este dedicat Maestrului Dorin FRANCES, ilustru reprezentant al artei interpretative românești.

  
(Șerban NICHIFOR)

Admirabilium diriget, musica legi i pueri Dorin Frâncu

Durata: 10' (+1')

# PREGHIERA DI GESÙ

Suban Nidulfr

(1997)

Quasi Senza Tempo

Sempre Dolce, Lento e Sempre

\*\*\* Sempre ben vibrato e legatissimo

\*\*\*

\*\*\*), ---, = legato de frazare  
(valabile pentru tota orchestra)

\*) Textura este quasi-corală, sugerând textura la infinit a navelor. JESUS ("Rugăciunea inimii") între pulsările imateriale, "impponderabile", extatică (<=>) [quasi motometando, quasi respirazione, polso]

\*) Sempre Molto Rubato - Tempo este foarte mobil, iar indicațiile metronomice sunt relative (la latitudinea dirijorului)

În fapt, se va urmări realizarea unui fluid sonor a unui continuum - ben vibrato, legatissimo, într-o cantă generală PPP - mp (quasi motometando).

*accelerando poco a poco*

Handwritten musical score for the first system, measures 96-100. It features five staves with various musical notations including notes, rests, and dynamic markings like 'pp' and 'simile'. The notation is dense with many notes and rests, indicating a complex piece of music.

96

*accelerando sempre*

100

Handwritten musical score for the second system, measures 101-105. It continues the musical notation from the first system, with five staves and various musical notations. The notation is dense with many notes and rests, indicating a complex piece of music.



poco a poco accelerando 1268 20 simile

*sempre accelerando*

180

*rallentando*

rall. sempre - Dolente [n 54]

accelerando

Handwritten musical score for the song "L'Espresso" by Francesco De Gregori. The score is written on ten staves, with the first five staves for the vocal line and the last five for the guitar line. The tempo is marked "accelerando sempre" and the time signature is 4/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, dynamics (mp, mf, p, f), and performance instructions like "simile", "molto allargando", "Solo", and "Via Sard.". The piece ends with a double bar line and a circled "40".



**Dolente** In 54

*per acc. (In 66) poco rall.* In 60

Handwritten musical score for 'Dolente' in 5/4 time. The score consists of five systems of staves. The first system is marked 'pp' and 'vans'. The second system has a 'simile' marking. The third system has a circled '50' and a 'simile' marking. The fourth system has a 'simile' marking. The fifth system has a 'simile' marking. The notation includes various note values, rests, and dynamic markings.

*accelerando poco a poco*

In 68

Handwritten musical score for 'Dolente' in 5/4 time, continuing from the previous page. The score consists of five systems of staves. The first system is marked 'pp' and '51'. The second system has a 'simile' marking. The third system has a 'simile' marking. The fourth system has a 'simile' marking. The fifth system has a 'simile' marking. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score for a string quartet, measures 86-90. The score is written on five staves. The key signature is one sharp (F#). The tempo/mood is marked "accelerando sempre". The notation includes various musical symbols such as notes, rests, and dynamic markings. A circled measure number "60" is visible at the end of the page.

Handwritten musical score for a string quartet, measures 86-90. The score is written on five staves. The key signature is one sharp (F#). The tempo/mood is marked "accelerando sempre". The notation includes various musical symbols such as notes, rests, and dynamic markings. A circled measure number "60" is visible at the end of the page.

[illegible]





sempre ritardando (♩ 66) (♩ 60)

mp

discio

discio più vibrato

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

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596

5

Lontano, Molto Tranquillo

♩ 4/2

Fluido

(100)

The musical score is written on ten staves, with the first five staves on the right and the last five on the left. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'pp', 'p', 'mp', and '101'. There are also large handwritten numbers '4' and '7' on the staves. The score is divided into two systems by a dashed line. The first system (right) includes a 'Tutti' marking and a 'Pizz.' marking. The second system (left) includes a 'Vms.' marking and a '(div.)' marking. The notation is dense and appears to be a working draft or a composer's sketch.



[illegible]



2. Internationalen Kompositionswettbewerb SCHEIDMAYER

Kategorie I b (Celesta + Stimme mit textbezug)

Serban Nichifor

M U S I C A   C A E L E S T I S

Aria über ein Thema von Wolfgang Amadeus Mozart,

für Sopran (oder Tenor) und Celesta

Text: Jesus Sirach 39,33-35

"Die Werke Gottes allesamt sind gut, unde alles, was man  
braucht, gibt er zur rechten Zeit.

Man sage nicht: "Das eine ist schlechter als das andere",  
denn alles ist zu seiner Zeit von Wert.

So jubelt denn von ganzem Herzen, und preist den Namen  
des Allheiligen."

Motto:

"Das Leben war doch so schön !"

(W. A. Mozart, 7. September 1791)

Dauer: ca 6'40"



Dauer: ~6'40"

## MUSICA CAELESTIS

Serban Nichifor

Aria über ein Thema von Wolfgang Amadeus Mozart

Text: Jesus Sirach 39,33-35

Motto: "Das Leben war doch so schön!"  
W.A. Mozart, 7. September 1791

*Largo e lontano* (♩ ~ 46), *quasi sognando*

Soprano  
(ossia Tenore)

*molto rubato*

Celesta

*PP contemplativo*

*P*

*mp*

*p*

*Ped.*

*\* Ped.*

*\* Ped.*

*poco a poco allargando*

S.

Cel.

*PP*

*P*

*PP*

*\* Ped.*

*\* Ped.*

Sub. *Grazioso* (♩ ~ 52)

S.

[W.A. Mozart: "Zauberflöte", Akt I. Finale]

Cel.

*PPP immaterialo*

*PP semplice, ingenuo*

*\* Ped.*

*\* Ped.*

S.

Cel.

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

- 1 -

S.

(8↑) (15↑)

Cel. *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

S. (15↑) (8↑)

Cel. *mp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

S. *poco a poco allargando* *p* *Dolce (no 58) cantabile*

Die Wer-ke Got-tes

(8↑) (15↑)

Cel. *pp* *sempre pp fluido* *poco*

*Ped.* \* *Ped.* \* *Ped.*

S. (31)

al-le-samt sind gut, und al-les, was man braucht, gibt er zur rech-ten

Cel.

*Ped.* \* *Ped.* \* *Ped.* \*

- 2 -

Handwritten musical score for Soprano (S.) and Cello (Cel.). The score is written on ten staves, with vocal lines and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

**Vocal Lines (S.):**

- Staff 1: "Zeit, — gibt er zur rech-ten Zeit. — Hal-le-lu — ja, Hal-le-
- Staff 2: "lu — ja, Hal-le-lu — ja — Hal-le-lu — Hal-le-
- Staff 3: "lu — ja, — Hal — le-lu — ja. —

**Piano Accompaniment (Cel.):**

- Staff 1: Accompaniment for the first vocal line, featuring chords and arpeggios.
- Staff 2: Accompaniment for the second vocal line, including a section marked "mp" (mezzo-piano) and "P" (piano).
- Staff 3: Accompaniment for the third vocal line, including a section marked "mp" and "(♩ ~ 68)".
- Staff 4: Accompaniment for the fourth vocal line, including a section marked "A Tempo (♩ ~ 58)".
- Staff 5: Accompaniment for the fifth vocal line, including a section marked "PP con grazia".
- Staff 6: Continuation of the piano accompaniment.
- Staff 7: Continuation of the piano accompaniment.
- Staff 8: Continuation of the piano accompaniment.
- Staff 9: Continuation of the piano accompaniment.
- Staff 10: Continuation of the piano accompaniment.

**Performance Markings:**

- Dynamic Markings:** mp (mezzo-piano), P (piano), PP (pianissimo), allarg. (allargando).
- Tempo Markings:** A Tempo (♩ ~ 58).
- Articulation:** Ped. (pedal), \* Ped. (pedal), (8↑) (octave up).
- Other Markings:** (41) (measure number), (♩ ~ 68) (tempo marking), (8↑) (octave up).



poco a poco rall.

(51)

Sub. Andante (♩ 64)

S. *mp* Man sa-ge nicht: „Das

Cel. (81) (15↑) *P scorrevole*

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

S. (2) ei-ne ist schlech-ter als das an-de-re, denn al-les ist zu

Cel. *simile*

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

S. sei-ner Zeit, zu sei-ner Zeit von Wert. — Hal-le-lu-jä, Hal-le-

Cel. (81)

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

S. (61) lu-jä, Hal-le lu-jä. —

Cel.

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

poco a poco ritardando

S. *f* *So*

8↑

Cel.

*Ped.* 3 3 \* *Ped.* 3 3 \* *Ped.* 3 3 \* *Ped.* 3 3 \* *Ped.* 3

Sub. Moderato (♩ 84)

S. ju - belt denn, so ju - belt denn von - gän - zem, gän - zem

Cel. *sub. mf* *risoluto*

\* *Ped.* \*

S. (71) Her - zen, und - preist, und preist den Na - men des All-

(8↑)

Cel.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

S. hei - li - gen. *mf* Hal - le - lu - ja, Hal - le -

(8↑) (8↑)

Cel. *mf* *con brio*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

S. *lu* ja, Hal-le-lu *3*

Cel. *6* *6* *6* *6* *6* *6* *6* *6*

S. *mf* ja. und preist, und preist den Na-men *(81) f*

Cel. *ben marcato* *rfz* *rfz*

S. *ben f* des All-hei-li

Cel. *(l.v.) poco a poco allargando* *f* *mf*

S. *mf* *molto*

Cel. *gen. Tempo I (♩=46) (81)* *P con delicatezza*

*Ped.* *\* Ped.* *\* Ped.* *\* Ped.*



Handwritten musical score for Soprano (S.) and Cello (Cel.).

**Top System:**

- S. part: *p dolce, misterioso* (poco)
- Cel. part: (8↑) 3

**Bottom System:**

- S. part: (91) (A) Hal le-lu-jā. (15↑) (longa)
- Cel. part: poco a poco calando (longa)

Performance markings include: *Ped.*, *\* Ped.*, and *(longa)*.

Solomon Nicholas  
Bukarec, 8-XI-1998

OSNABRÜCKER JUGENDCHOR/VOCALENSEMBLE "CANTOS"

Hinter dem Ellenberg 1

49170 HAGEN

KOMPOSITIONSPREIS "350 JAHRE WESTFÄLISCHER FRIEDE"

- OSNABRÜCK 1648-1998 -

Serban NichiFOR

P S A L M 1 0 3

per due cori antifonici (8 Stimmen)

Dauer: ~ 10'

= Osnabrücker Jugendchor/Vocalensemble CANTOS-Hinter dem Ellenberg 1, 49170 Hagen =

Kompositionspreis «350 Jahre Westfälischer Friede»-Osnabrück 1648-1998

Dauer: ~ 8-10 Minuten

Meiner Vater gewidmet

Serban NICHIFOR  
(1998)

# PSALM 103

per due cori antifonici (8 Stimmen)\*

[Text: Johann GRAMANN (1487-1541); Melodie: 15. Jahrh./geistlich bei Hans KUGELMANN (1495-1542)-153

I.) Lontano, largo, poco rubato (♩. n. 4/6)

Handwritten musical score for Psalm 103, featuring two choirs (Coro A and Coro B) and a soloist. The score is written in 4/6 time and includes lyrics in German. It is divided into three systems, each starting with a measure number (6, 9, 17). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'pp', 'poco', and 'dolce'. The lyrics are: 'Halleluja, Halleluja, was in mir ist, den Namen sein, lob, mein Seel, den Herren, ja Halleluja, ver-giß es nicht, o Her-ze mein, Wohl-tat tut er meh-rem, ja Halleluja'. The score ends with a 'Tutti' marking.

\*) Coro A + Coro B = 8 Stimmen!

(NB → verstärken - ad lib.)





(25)

S. A. Coro α T. B.

(T.) dir dein Sünd ver-ge-bern und heißt dein Schwachheit groß,

poco

(B.) Tutti und heißt dein Schwachheit groß,

poco a poco

ja Hal-le-lu ja A A-A

poco a poco animando

(33) rett' dein ar-mes Le-ben, nimmt dich in sei-nen Schoß, mit rei-chen Trost be-schüt-tet, ver-jüngt, dem Ad-ler gleich; der

S. A. Coro α T. B.

(S.) mf mit rei-chen Trost be-schüt-tet, ver-jüngt, den Ad-ler gleich; der

(A.) Tutti

(A-) (respirare ad lib.)

A-

Deciso (d.n. 90) poco a poco allargando

(41) Herr schafft Recht be-hü-tet, die lei-den im sei-nem Reich.

S. A. Coro α T. B.

Herr schafft Recht be-hü-tet, die lei-den in sei-nem Reich.

Herr schafft Recht be-hü-, be-hü-tet, die lei-den im Sei-nem Reich.

A metta

mp Hal-le-lu

Tempo I - Largo, poco rubato (d.n. 46)

(49) hat uns wis-sen las-sen sein herrlich Recht und sein Ge-richt;

S. A. Coro α T. B.

(T.) hat uns wis-sen las-sen sein herrlich Recht und sein Ge-richt;

(A.) da-zu sein Güt ohn Mas-sen

es man-gelt an Er-bar-mung nicht;

poco

ja Hal-le-lu

poco ritardando A Tempo PP riscio (respirare ad lib.)

(57) Zorn lasset wohl fah-ren,

S. A. Coro α T. B.

(S.) straft nicht nach unser Schuld die Gnäd tut er nicht spa-ren, den Schwachen ist er

ja A-pou

- 2 -





102 die steht in sei-ner Furcht be-reit, *my dolce* die sei-nen Bund be-hal-ten. Er herrscht im Him-mel-reich. *meno acc. arg.* Ihr

S. A. Coro A. T. B. Coro B.

sei-ner lie-ben Gmei-ne, die steht in sei-ner Furcht be-reit, A Er herrscht im Him-mel-reich. f Ihr

sei-ner lie-ben Gmei-ne, die steht in sei-ner Furcht be-reit. *my dolce* auf *molto*

*Grandioso (n. 50), quasi campane (ben marcato) poco a poco animando*

110 star-ken Engel, wal-tet seins Lobs und dient zu-gleich — dem gro-ßen Herrn zu Eh-ren und treibt sein heiligs Wort! — Mein

S. A. Coro A. T. B. Coro B.

Hal- Hal- Hal- lu — Hal- Hal- Hal-le-lu-jä, Hal- Hal- Hal-le-lu-jä, Hal-le-lu-jä, Hal-le-lu-jä, Mein

star-ken Engel, wal-tet seins Lobs und dient zu-gleich — dem gro-ßen Herrn zu Eh-ren und treibt sein heiligs Wort! — Mein

star-ken Engel, wal-tet seins Lobs und dient zu-gleich — dem gro-ßen Herrn zu Eh-ren und treibt sein heiligs Wort! — Mein

le-le-le-lu-jä, le-le-le-lu-jä, Hal-le-Hal-le-Hal-le-lu-jä, Hal-le-lu-jä, Hal-le-lu-jä, Mein

*Pesante (n. 70) poco animando — sub. allargando molto*

118 Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort.

S. A. Coro A. T. B. Coro B.

Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort. A men.

Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort. A men.

Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort. A men.

Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort. A men.

*ff* *A — men.* *[ ] = ad lib.*

Psalm 103

Nun lob, mein Seel, den Her-ren, was in  
Sein Wohl-tat tut er meh-ren, ver-giß  
mirist, den Na-men sein. Hat dir dein Sünd ver-  
esnicht, o Her-ze mein.)

ge-ben und heilt dein Schwach-heit groß, er-  
rett' dein ar-mes Le-ben, nimmt dich in sei-nen  
Schoß, mit rei-chem Trost be-schüt-tet, ver-  
jüngt, dem Ad-ler gleich; der Herr schafft Recht,  
be-hü-tet, die leidn in sei-nem Reich.

2 Er hat uns wissen lassen / sein herrlich Recht und sein Gericht, / dazu sein Güt ohn Maßen, / es mangelt an Erbarmung nicht; / sein Zorn läßt er wohl fahren, / straft nicht nach unsrer Schuld, / die Gnad tut er nicht sparen, / den Schwachen ist er hold; / sein Güt ist hoch erhaben / ob den', die fürchten ihn; / so fern der Ost vom Abend, / ist unsre Sünd dahin.

3 Wie sich ein Mann erbarmet / ob seiner jungen Kindlein klein, / so tut der Herr uns Armen, / wenn wir ihn kindlich fürchten rein. / Er kennt das arm Gemächte / und weiß, wir sind nur Staub, / ein bald verwelkt Geschlechte, / ein Blum und fallend Laub: / der Wind nur drüber wehet, / so ist es nimmer da, / also der Mensch vergehet, / sein End das ist ihm nah.

4 Die Gottesgnad alleine / steht fest und bleibt in Ewigkeit / bei seiner lieben Gmeine, / die steht in seiner Furcht bereit, / die seinen Bund behalten. / Er herrscht im Himmelreich. / Ihr starken Engel, waltet / seins Lobs und dient zugleich / dem großen Herrn zu Ehren / und treibt sein heiligs Wort! / Mein Seel soll auch vermehren / sein Lob an allem Ort.

Text: Johann Gramann 1487-1541  
Mel.: 15. Jahrh. / geistlich bei Hans Kugelmann 1530



A la memoire de mon très cher Pere  
Dr. ERMIL NICHIFOR

Serban Nichifor

(24-26-11-1998)

Durée: ~ 6'

# RECORDARE, JESU PIE

pour chœur à voix mixtes

Texte latin:

"Recordare Jesu pie,  
quod sum causa tuae viae,  
ne me perdas illa die."

Missa pro Defunctis  
("Libet Usualis")

Pioso, Contemplativo (♩=60) - Sempre Molto Rubato

ppp *lontano* pp *semplice*

S. 3 Je su Re cor-

A. 2

T. 2

B. 2

CHORUS

Poco Più Animato (♩=66)

p 11 p

S. da re, Je su pi e, Re cor da re,

A. - - - - - A - - - - -

T. - - - - -

B. - - - - -

Sempre Più Animato (♩=78)

mp mp mf dolce

S. Je su pi e, Quod sum cau sa tu ae

A. (A -) - - - - - A - - - - - mf dolce

T. - - - - -

B. - - - - -

Estatico - 2x Poco Più Mosso

poco a poco allargando... (1x-♩=60; 2x-♩=66)

molto 21 pp

S. vi ae Ne me per das il la di je

A. - - - - - A - - - - -

T. - - - - -

B. - - - - -

(1x = tacet)



Sub. Andante Cantabile  
(♩ = 64)

poco allarg. -- Adagio (♩ = 56)

51 (Unis.)

S. *Je su, Je su, Je-su pi-e, Je-su pi-e*  
(1 Solo tacet)

A. *Je su, Je su, Je-su pi-e, Je-su pi-e*

T. *Je su, Je su, Je-su pi-e, Je-su pi-e*

B. *Je su, Je su, Je-su pi-e, Je-su pi-e*

*Je-su pi-e, Je-su pi-e,*

sempre allargando --

S. *Je su, Je su, Je*

A. *Je su, Je su, Je*

T. *Je su, Je su, Je*

B. *Je su, Je su, Je*

sempre allarg.

Lento (♩ = 46)

61

1 Solo

71

G. P.

S. *Je su*

A. *Je su*

T. *Je su*

B. *Je su*

Dolcissimo -- ma sempre patetico (♩ = 60)

poco a poco precipitando --

Tutti

71

S. *Re cor da re, Je su pi-e, Re cor da re,*

A. *Re cor da re, Je su pi-e, Re cor da re,*

T. *Re cor da re, Je su pi-e, Re cor da re,*

B. *Re cor da re, Je su pi-e, Re cor da re,*



*sempre precipitando* - - - - (♩ 90) - - - - - (♩ 180)

*mp* *mf* *f* *possibile fff*  
 S. Je - su pi - e, Re - cor - da - re, Re - cor - da - re  
 A. Je - su pi - e, Re - cor - da - re, Re - cor - da - re  
 T. Je - su pi - e, Re - cor - da - re, Re - cor - da - re  
 B. Je - su pi - e, Re - cor - da - re, Re - cor - da - re  
*mp* *mf* *f* *possibile fff*

*Sub. Lontano* (♩ 90)

1 Solo *pp* *eco* (81) *Tutti* *p dolce*  
 S. - - - - - Je - su - - - - - pi -  
 A. G. P. - - - - - G. P.  
 T. - - - - -  
 B. - - - - -

*poco a poco allargando* - - *Andantino* (♩ 72)

*sempre allarg.* - - - -

*poco* *mp* *pp* *liscio* (respiration individuelle)  
 S. (b) o. e - lontano  
 A. Je - su, Je - su, Je - su, Je - su  
 T. Je - su, Je - su, Je - su, Je - su  
 B. Je - su, Je - su, Je - su, Je - su  
 pi - e,

(♩ 66) *sempre allarg.* - - - - *Adagio* (♩ 56) *sempre allargando*

(81) (resp. ind.) *ppp* *immaterialo* *ppp* *eco* *poco a poco perdendosi*  
 S. (e) pi Je su (longa)  
 A. (u) Su Je immaterialo (resp. ind.) Je su (longa)  
 T. (u) e Je immaterialo (resp. ind.) Je su (longa)  
 B. Je *pp* *liscio* (resp. ind.) *ppp* *immaterialo* Je su pi e (longa)  
 Je su pi e

Serban NICHIFOR

"ET SIGNUM MAGNUM..."

für

Schlagzeug und Orgel

(Partitur und Schlagzeug Solo

Dauer: ~ 8'

**"ET SIGNUM MAGNUM..."**

Serban NICHIFOR

für Schlagzeug und Orgel

Registrierung

- \*) - III. Manual (m.d.): 23. (Sal. 8'); 24. (Vox c. 8');  
 26. (Rfl. 4'); Tremulant  
 - II. Manual (m.s.): 13. (Gemsh. 8'); 15. (Rfl. 4')  
 - Ped.: 35. (Sb. 16'); 38. (Pm. 8'); 39. (Chb. 4')

Motto:

"Und es erschien ein großes Zeichen am Himmel..."  
 (Offenbarung 12,1)

**Largo** (♩ 40)

Percussione

Organo

(Ped.)

Perc.

Org.

Perc.

Org.

Perc.

Org.

Modulo autonomo (Seiten 3-6)

α (Start)

Lento "panarmonios Kosmou Sintaxis"

pp

sempre pp tranquillo e legato

Dolce, sempre poco in rilievo

I \*\*)

II poco a poco animando - - - - ->

\*) - Die Registeranweisungen sind wahlfrei.

\*\*) - α, I, II, III, IV, V = Synchronisation Schlagzeug/Orgel



Perc. *Adagio* (♩=50) - sempre lontano, poi a poco animando

Org. *pp sempre*  
*pp leggero*  
*sempre poco in rilievo*

Perc. *Larghetto* (♩=56) sempre poco a poco animando **III** \*\*)

Org. *pp sempre*  
*pp sempre*  
*p sempre*

Perc. *Andante* (♩=66) sempre poco a poco animando

Org. *pp sempre*  
*pp sempre*  
*p sempre*

Perc. *Sostenuto* (♩=76) sempre poco a poco affrettando

Org. *pp p.p. cresc. (+W.)*  
*pp p.p. cresc. (+W.)*  
*p.p. cresc.*

Perc. **IV** \*\*) *Sub. Lontano, quasi senza tempo* (♩=40) *poco a poco rall.*

Org. *sub. pp tranquillo e legato*


sub. p dolce sempre poco in rilievo


\*) - I. Manual: 1. (Hg. 8'); 3. (Pr. 4'); 4. (Tje. 4'); 5. (Dbl. 2'); Tremulant - 2 - \*\*) - Synchronisation Schlagzeug / Orgel.  
- II. Manual: + 11. (Pr. 8'); 14. (Oct. 4'); Ped.: + 34. (Pr. 16')

## Percussione Solo

# MODULO autonomo

● = bacchette dure

 = bacchette morbide

 = spazzole

(~6112")

## LEGNO

- 1 Pietra (ossia 1 T.Ml.)
- 2 Temple Blocks
- 2 Wood Blocks

PELLE

- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

## METALLO

- Triangolo
- 3 Piatti + Vox (ad lib)
- Tam-tam

(START)

Allegro giusto (dn 120)

Vox (ad lib) *2* *HA! y* *HA! y* *HA! y* *HA! y* *HA! y* *HA! y* *HA! y*

Legno *2* *G.P.* *G.P.* *d'al niente* *molto* *sffz* *d'al niente* *molto* *sffz*

Pelle *2* *G.P.* *G.P.* *d'al niente* *molto* *sffz* *d'al niente* *molto* *sffz*

Metalli *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Handwritten musical score for "L'Allegretto" by Beethoven, featuring ten staves of music. The notation includes various dynamics and performance instructions:

- Staff 1 (P):** *d'al niente*, *molto sfz*, *ff furioso, poco a poco crescendo*. Measure 11 is circled.
- Staff 2 (P):** *(sempre crescendo)*, *molto sfz*, *d'al niente*, *poco a poco cresc.*. Measure 21 is circled.
- Staff 3 (P):** *(sempre crescendo)*. Measure 31 is circled.
- Staff 4 (P):** *molto sfz*, *ff furioso, poco a poco crescendo*.
- Staff 5 (P):** *(sempre crescendo)*, *ff giocoso*. Measure 41 is circled.
- Staff 6 (P):** *molto sfz*. Measure 51 is circled.
- Staff 7 (P):** *d'al niente*, *poco*, *molto f*, *sub. ppp*, *molto ff*, *sub. pp*, *poss.*. Measure 61 is circled.
- Staff 8 (M):** *sub. pp ritmico*. Measure 71 is circled.
- Staff 9 (M):** *sub. pp*, *poco a poco crescendo*, *molto*.

\* Les interventions vocales sont facultatives.



M. 81 *ff giocoso* *sub. mp* *molto*  
 M. 91 *sforz.* *(l.v.)* *sub. pp*  
 M. 101  
 M. 111 *sub. ff*  
 M.  
 L. 121 **II** *sub. p* *ritmico*  
 M. *l.v.*  
 L. 131  
 L. 141 *G.P.*  
 L. 151  
 L. *G.P.*  
 L. 161  
 L. 171  
 P. *G.P.* *G.P.* *G.P.*  
 M. *Pitornico*  
*sempre Pitornico*



P.  (181) 

M. 

P.  (191) 

M. 

P. 

M. 

P.  (201) 

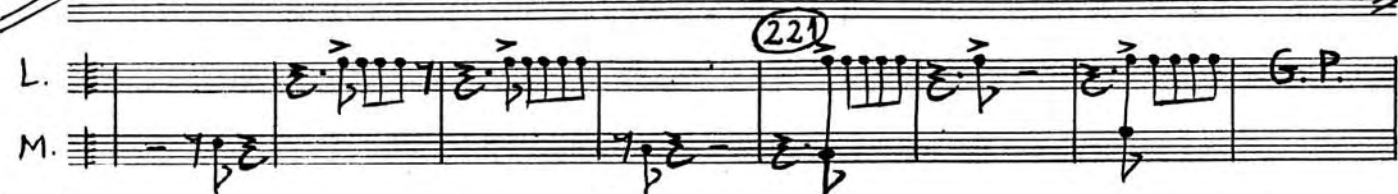
M. 


L.  (211) 

P. 

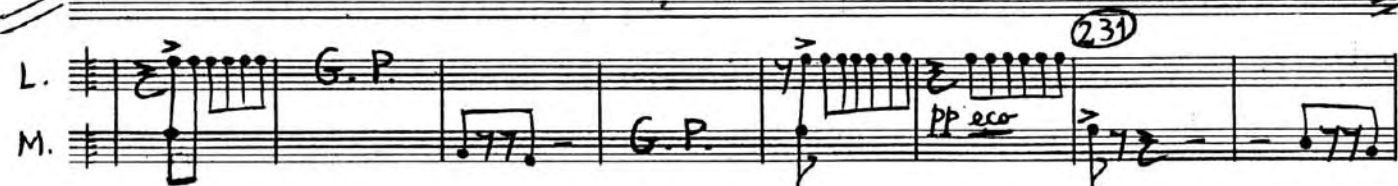

M. 


*sempre P ritmico*  
(l.v.)

L.  (221) 

M. 

G.P.

L.  (231) 

M. 

G.P.

*pp eco*

L.  G.P.

M. 

G.P.

L.  (241) 

M. 

G.P.

*poco a poco perdendosi ---*

(251) IV

L.

P.

M.   
*sub. ff ben marcata*  
*perdendosi l.v.*

(261)

L.

P.

(271)

L.

P.

L.

P.

M.

(281) poco a poco affrettando

L.

P.

M.

(sempre affrettando)

(291)

L.

P.

M.

(sempre affrettando)

(301)

L.

P.

M.

Sub. Grave (♩ 60) poco a poco accelerando

molto

Deciso

(♩ 120)

L.

P.

M.   
*d'al niente*  
*possibile*  
*ff*  
*G.P. (secco)*

Vox (ad lib.)

Ω

(STOP)

(N 6'12")

**Serban Nichifor**

**HERR, Gott Zebaoth  
(Psalm 84: 1,5,9,10,12)**



# Arbeitsstelle für Gottesdienst und Kirchenmusik

Ev.-luth. Landeskirche  
Hannovers



AGK · Knochenhauerstraße 33 · 30159 Hannover

Herrn  
Dr. Serban Nichifor  
Principatele Unite 2, Vila I, Ap. 7

**70512 Bukarest / Rumänien**

Hanns-Lilje-Haus  
Telefon: (0511) 1241-377  
Telefax: (0511) 1241-259  
Hannover, 27.10.99

Sehr geehrter Herr Dr. Nichifor,

Sie haben einen Beitrag zu unserem Kompositionswettbewerb „Neue Musik für die Kirche“ eingereicht. Die Jury hat nach langen und ausführlichen Begutachtungen der zahlreich eingegangenen Beiträge ihre Arbeit nun abgeschlossen. Insgesamt wurden in der Kategorie A (Ein neues Lied für die Gemeinde) ein zweiter und zwei dritte Preise vergeben. In der Kategorie B gab es einen zweiten und einen dritten Preis.

Ihr Beitrag gelangte in die Endauswahl, konnte jedoch leider nicht prämiert werden.

Wir danken Ihnen für Ihre Mitarbeit und wünschen Ihnen für Ihre weitere kompositorische Arbeit alles Gute.

Für heute beste Grüße,

Ihre

Gisela Klapproth - Sekretariat



Dauer: ~ 10'

## HERR, Gott Zebaoth

(Psalm 84:1,5,9,10,12)

Serban Nichifor

A largo (♩ ~ 54), sempre tranquillo e dolce (quasi Wiegenlied)

poco rall. ---

Soprano Solo 3

Tenore Solo 38

Coro S. A. 4

T. B.

Percussione (ad lib.) 3 Piatti

pp leggero pp sempre pp

Chitarra Bassa Elettrica (ad lib.)

poco rubato

Pianoforte Elettrico (ossia Synthesizer)

pp dolce poco

[quasi Gittit]

P leggero

Ped. \* Ped. \* Ped. \* Ped. \*

Organo

(Ped.)

S. solo mp molto cantabile

T. solo 38

Coro S. A.

T. B.

lieb-lich sind mir dei-ne Woh-nun-gen, HERR Ze-ba-oth! Wie

Wie

A Tempo (♩ ~ 54)

Coro S. A.

T. B.

Perc. Glockenspiel

pp

11

mp dolce

Ct. B.

Pf.

P

simile (l.v.)

Ped. \* Ped. \* Ped. \* Ped. \*

Org.



S. solo  
T. solo  
Coro S. A.  
T. B.  
Perc. (Glock.)  
Ct. B.  
Pf.  
Org.

lieb-lich sind mir dei-ne Woh-nun-gen, HERR, HERR-ze-ba-oth!

lieb-lich sind mir dei-ne Woh-nun-gen, HERR, HERR-ze-ba-oth!

(21) *mp dolce*

*3 Piatti*

*p poco*

*poco*

S. solo  
T. solo  
Coro S. A.  
T. B.  
Perc.  
Ct. B.  
Pf.  
Org.

HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;

HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;

(3 Piatti) *p dolce*

*mp* *p dolce* *simile* *poco*

*mp* *p*

*M. (x III. M.)*

*M. (x III. M.)*

*sempre Plegatissimo e dolce*

(31)

Handwritten musical score for a church service, featuring a choir and instrumental ensemble. The score is written on ten staves, with the following parts and lyrics:

- S. solo** (Soprano solo): A single staff with a treble clef and a key signature of one flat (B-flat).
- T. solo** (Tenor solo): A single staff with a bass clef and a key signature of one flat (B-flat).
- S. A.** (Soprano Alto): A staff with a treble clef and a key signature of one flat (B-flat).
- Coro** (Chorus): A staff with a bass clef and a key signature of one flat (B-flat).
- Perc.** (Percussion): A staff with a single line and a key signature of one flat (B-flat).
- Ct. B.** (Cello/Bass): A staff with a bass clef and a key signature of one flat (B-flat).
- Pf.** (Piano): A staff with a treble clef and a key signature of one flat (B-flat).
- Org.** (Organ): A staff with a treble clef and a key signature of one flat (B-flat).

The lyrics, written in German, are:

HERR, Gott, ver-nimm es, Gott, — Gott, Gott ya — Kobs! — Gott

The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *molto*. The percussion part includes a *Glock.* (Glockenspiel) section. The organ part includes a *molto* section. The score is written in a clear, legible hand, with a key signature of one flat (B-flat) and a common time signature (C).

Sub. Larghetto (♩ 60), sempre tranquillo e dolce

*mf molto cantabile*

S. solo Wohl de-nen, die in dei-nem Häu-se woh-nen;

*mf molto cantabile*

T. solo Wohl de-nen, die, die in dei-nem Häu-se woh-nen;

S. A.

Coro

T. B.

Perc. (Glock.)

Ct. B.

*mp dolce*

*mp*

*simile*

*mp*

Org.

*mf*

S. solo *mf* Wohl, wohl de-nen, die lo-ben dich im-mer-dar.

T. solo *mf* Wohl, wohl de-nen, Wohl de-nen lo-ben dich im-mer dar.

Coro S. A. T. B.

Perc. *mf* *3 Piatti*

Ct. B. *mf* *51*

Pf. *mf* *mp* *poco*

Org.

S. solo

T. solo *mf* HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;

Coro S. A. T. B. *mf espressivo* *poco* HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;

Perc. *(3 Pli)* *mp dolce* *61* *mp* *poco* *simile* *poco*

Ct. B. *mf* *mp dolce* *simile* *poco*

Pf. *mf* *mp* *poco*

Org. *II. M.* *scmpre mp legatissimo e dolce*





Handwritten musical score for a choral and instrumental piece. The score is written on ten staves. The first two staves are for Soprano (S. solo) and Tenor (T. solo) voices. The next two staves are for Soprano (S.) and Alto (A.) voices. The next two staves are for Tenor (T.) and Bass (B.) voices. The next two staves are for Percussion (Perc.) and Cello/Bass (Ct. B.). The final two staves are for Piano (Pf.) and Organ (Org.).

The lyrics are: "Gott, Gott, unser Schild, schau doch; sich doch an das Antlitz deines Gesalbten!"

The score includes various musical notations such as notes, rests, and dynamic markings (mf, f). The percussion part includes a circled number 81 and a 3 Pti marking. The piano part includes a circled number 81 and a 3 Pti marking.

Handwritten musical score for the hymn "Herr, Gott Ze-ba-oth, hö-re mein Ge-bet;". The score is written for a choir and instrumental ensemble. The parts include:

- S. solo** (Soprano Solo)
- T. solo** (Tenor Solo)
- S. A. C.** (Soprano Alto Canto)
- T. B. C.** (Tenor Bass Canto)
- Perc.** (Percussion)
- Ct. B.** (Cello Bass)
- Pf.** (Piano)
- Org.** (Organ)

The lyrics are written above the vocal parts: "HERR, Gott Ze-ba-oth, - hö-re mein Ge-bet;". The score includes various musical notations such as notes, rests, and dynamics (e.g., *f*, *mf*, *p*). The organ part is marked with "II. M." and "III. M.".

*poco animando* ————— *poco rall.*

*ben f*

S. solo *Hal-le-*

T. solo *HERR, Gott, ver-nimm es, Gott, — Gott, — Hal-le-lu-ja, Hal-le-lu-ja!*

S. A. *Gott, — ja-Kobs!*

Coro T. *Gott, — Hal-le-lu-ja!*

B. *HERR, Gott, ver-nimm es, Gott, — Gott, — Hal-le-lu-ja!*

Perc. (3PH) *mf* *poco* *101* *più*

Ct. B. *f* *mf*

Pf. *f* *mf* *più*

Org. *f* *mf* *più*

*Sub. Allegro (♩ = 126), quasi Walzer*

*ben f espressivo*

S. solo *lu-ja!* *Hal-le-lu-ja, Hal-le-lu-ja!*

T. solo *lu-ja!* *Hal-le-lu-ja, Hal-le-lu-ja!*

S. A. *ben f espressivo* *unis.* *(sta) Hal-le-lu-ja!*

Coro T. *ben f espressivo* *unis.* *Hal-le-lu-ja!*

B. *(T+B) Hal-le-lu-ja!*

Perc. (3PH) *f* *mf sempre* *111*

Ct. B. *f* *mf sempre*

Pf. *f ritmico* *Simile*

Org. *f ritmico*



Handwritten musical score for the first system, measures 1-8. The score includes parts for Soprano Solo (S. solo), Tenor Solo (T. solo), Chorus (Coro), Percussion (Perc.), Contrabass (Ct. B.), Piano (Pf.), and Organ (Org.).

**Vocal Parts:**

- S. solo:** Hal - le - lu - ja! (measures 1-4), Hal - le - (measure 8)
- T. solo:** Hal - le - lu - ja! (measures 1-4), Hal - le - (measure 8)
- Coro:**
  - S. A.:** lu - ja! (measure 1), Hal - le - lu - ja, Hal - le - lu - ja! (measures 5-8)
  - T. B.:** lu - ja! (measure 1), Hal - le - lu - ja, Hal - le - lu - ja! (measures 5-8)

**Instrumental Parts:**

- Perc.:** (3PH) f, mf (measures 1-8)
- Ct. B.:** f sempre (measures 1-8)
- Pf.:** f sempre (measures 1-8)
- Org.:** f sempre (measures 1-8)

Handwritten musical score for the second system, measures 9-16. The score includes parts for Soprano Solo (S. solo), Tenor Solo (T. solo), Chorus (Coro), Percussion (Perc.), Contrabass (Ct. B.), Piano (Pf.), and Organ (Org.).

**Vocal Parts:**

- S. solo:** lu - ja! (measure 9), Hal - le - lu - ja, Hal - le - lu - ja! Hal - le - (measures 10-16)
- T. solo:** lu - ja! (measure 9), Hal - le - lu - ja, Hal - le - lu - ja! Hal - le - (measures 10-16)
- Coro:**
  - S. A.:** (div.) f Hal - le - lu - ja! (measures 10-16)
  - T. B.:** (div.) f Hal - le - lu - ja! (measures 10-16)

**Instrumental Parts:**

- Perc.:** f, mf (measures 9-16)
- Ct. B.:** (121) (measures 9-16)
- Pf.:** f (measures 9-16)
- Org.:** f (measures 9-16)

(In 162)

poco a poco precipitando

sempre poco a poco crescendo

Handwritten musical score for "Hallelujah" by J. S. Bach. The score is written on ten staves, including vocal parts and instrumental accompaniment. The lyrics are "lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja!". The score includes a rehearsal mark (131) and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The organ part is marked "sempre poco a poco crescendo" and "poco a poco precipitando".

(d.n 54) sample precipitando

Sostenuto (♩ 64)

[illegible]

*poco a poco allargando* ----- **Tempo I - Adagio** ( $\frac{4}{4}$  54), *sempre tranquillo e dolce*  
*poco rall.*

S. solo  $\frac{3}{4}$   $\frac{4}{4}$  (*in 8*)  $\frac{3}{4}$

T. solo  $\frac{2}{4}$  *ben fff*  $\frac{2}{4}$  *sub. P*  $\frac{4}{4}$

Coro  
 S. A.  $\frac{2}{4}$  *lu*  $\frac{2}{4}$  *ja*  $\frac{2}{4}$  *HERR,*  $\frac{4}{4}$  *Gott!*  
 T. *ben fff*  $\frac{2}{4}$  *ja*  $\frac{2}{4}$  *HERR,*  $\frac{4}{4}$  *Gott!*  
 B. *lu*  $\frac{2}{4}$  *ja*  $\frac{2}{4}$  *HERR,*  $\frac{4}{4}$  *Gott!*

Perc. (3 P.H.) (l.v.) *rfz* (l.v.) *Glock.*  $\frac{4}{4}$

Ct. B.  $\frac{2}{4}$  *ben fff*  $\frac{2}{4}$  *sub. P*  $\frac{4}{4}$  *poco rall.*

Pf.  $\frac{2}{4}$  *ben fff*  $\frac{2}{4}$  *sffz*  $\frac{4}{4}$  *sempre P leggero*  $\frac{4}{4}$  *poco*

Org.  $\frac{2}{4}$  *ben fff (Organo Pleno)*  $\frac{2}{4}$  *W.ab.*  $\frac{4}{4}$  *\* Ped. \**

**A Tempo**  
*mp molto cantabile* *poco*

S. solo  $\frac{4}{4}$  *Denn Gott der HERR ist Son-ne Son-ne und Schild;*

T. solo  $\frac{4}{4}$

Coro  
 S. A.  $\frac{4}{4}$   
 T.  $\frac{4}{4}$   
 B.  $\frac{4}{4}$

Perc. (Glock)  $\frac{4}{4}$  *mp dolce* **(151)**

Ct. B.  $\frac{4}{4}$

Pf.  $\frac{4}{4}$  *A Tempo*  $\frac{4}{4}$  *simile (l.v.)*  $\frac{4}{4}$  *poco*

Org.  $\frac{4}{4}$  *\* Ped. \**



S. Solo

T. Solo

S. A.

Coro

T. B.

Perc.

Ct. B.

Pf.

Org.

*mp molto cantabile*

*poco*

Der HERR gibt Gna-de und Eh-re, der, — der — HERR

*mp dolce* (161)

S. Solo

T. Solo

S. A.

Coro

T. B.

Perc.

Ct. B.

Pf.

Org.

*mp espress.*

*poco*

HERR, Gott Ze-ba-oth, — hö-re mein Ge-bet;

*mp espress.*

*poco*

HERR, Gott Ze-ba-oth, — hö-re mein Ge-bet;

*mp espressivo*

*poco*

HERR, Gott Ze-ba-oth, — hö-re mein Ge-bet;

*mp espressivo*

*poco*

HERR, Gott Ze-ba-oth, — hö-re mein Ge-bet;

*mp*

*p dolce*

*simile*

*poco*

*sempre P*

*lagatissimo*

*p dolce*

(171)

- 11 -



Kategorie A (Ein Neues Lied)

2584

Serban Nichifor

"ICH SAG ES JEDEM, DAß ER LEBT"  
für Stimmen (Laien) und Orgel

Dauer: ca 4'30"

- Das neues Lied für die gottesdienstliche Praxis  
Text: Friedrich von Hardenberg (Novalis) 1772-1801

*Andante mf molto espressivo*  
(d=66)

1.) ich sag es je-dem, daß er lebt und auf-er-stan-den ist, daß  
er im uns-er Mit-te schwebt und e-wig bei-uns ist. 2.) ich Haus-  
3.) tet  
4.) Hin-  
5.) Der

- Das Begleitarrangement für Stimmen und Orgel - Seiten 2-3



"Neue Musik für die Kirche" - Kategorie A  
(Ein Neues Lied für die gottesdienstliche Praxis)

2584

Serban Nichifor

Dauer: ~ 4'30"

# "Ich sag es jedem, daß er lebt"

für Stimmen (Laien) und Orgel

Text: Friedrich von Hardenberg (Novalis) 1772-1801

Andante cantabile (♩ = 66)

Stimmen (Laien)

## Orgel-Introduktion ad libitum (wahlfrei)

Orgel

Stimmen

\*) Alternativen: "Nun werde still, du kleine Schar" (Psalm 34); "Nun danket all und bringet Ehr"; "Nun sich der Tag geendet hat"; "So fliehen unsre Tage hin"; "Herr, der du einst gekommen bist"; "Herr, vor dein Antlitz treten zwei"; "Gott, Zuflucht der Vergangenheit" (Psalm 90); "Ich singe dir mit Herz und Mund"; "Nun aufwärts froh den Blick gewandt".

\*\*) I. Manual: Holzgedackt 8'; Principal 4'; Traversflöte 4'; Doublette 2'.  
II. Manual: Holzflöte 8'; Octave 4'; Principal 2'.  
Pedalwerk: Subbaß 16'; Pommer 8'; Choralbaß 4'.  
NB - Die Registeranweisungen sind wahlfrei.

2584

*mf molto espressivo*

Stimmen

sag es je-dem, daß er lebt und auf-er-stan-den ist, — daß

(I.M.)

Orgel

*mp dolce, poco in rilievo*

(II.M.)  
P

Stimmen

er in uns-ter Mit-te schwebt und e-wig bei uns ist. — Haus. —

2.) Ich  
3.) Jetzt  
4.) Hin-  
5.) Der

Orgel

1, 2, 3, 4 5 *rall.*

- 2.) Ich sag es jedem, jeder sagt / es seinen Freunden gleich, /  
daß bald an allen Orten tagt / das neue Himmelreich.
- 3.) Jetzt scheint die Welt dem neuen Sinn / erst wie ein Vaterland; /  
ein neues Leben nimmt man hin / entzückt aus seiner Hand.
- 4.) Hinunter in das tiefe Meer / versank des Todes Graun, /  
und jeder kann nun leicht und hehr / in seine Zukunft schaun.
- 5.) Der dunkle Weg, den er betrat, / geht in den Himmel aus, /  
und wer nun hört auf seinen Rat, // kommt auch in Vaters Haus.

Sebastian Nischner  
Bretzen, 31.1.1999





*mp Cantabile*

Voice (Cellist) *lon* *Do-mi-ne Je-sus Chri-stus, Fi-li-us De-i* (N20")

Cello Strings A. D. *(gliss. armonico sul G.)* *pp* *mp* *pp* *N40"*

*mf dolce*

Voice *pro-pi-ti-us e-sto mi-hi pec-ca-to ri.* *(quasi Campana)*

Cello Strings A. D. *sul tasto* *3 (microtonal glissando/vibrato)* *pp (sul G.)*

*mf molto espressivo* *f*

Voice *Je-sus Christ Je-sus Christ, Son of God, have com-pas-sion on*

Cello Strings A. D. *mp* *mf* *q (microtonal gliss/vibr.)*

Voice *me, on me, the sin-ner.*

Cello Strings A. D. *Sempre pp - quasi Campana* *pp* *lento* *poco a poco sul ponticello* *gliss.*

*mp profondo* *mf*

Voice *on me, on me, the the sin-ner.*

Cello Strings A. D. *pp* *pp* *poco* *perdendosi* *pp sul pont.*

Voice *glissando armonico lento - sempre sul ponticello* *ppp* *TAPE ad lib.* *STOP* *(L.V.)* *(N6'20")* *(N8')*

Cello Strings A. D. *pp* *poco a poco perdendosi* *ppp* *p2p* *lento*

**TAPE (ad lib.) structure:**

Cello - Scordatura *gliss. armonico (sul Ab/D)* *etc.* *N6'30"*

*PPP dolce (arco ad lib.) - 2 -* *poco sul pont.*

# 1999 HULTGREN SOLO CELLO WORKS BIENNIAL

**Craig Hultgren - cellist**

## PROGRAM OF FINALISTS

SATURDAY, JULY 31, 1999 AT 2:30 P.M.

STEINER AUDITORIUM, BIRMINGHAM MUSEUM OF ART

---

*With Love* a fantasy for live cello, decorated cello cases & prepared tape (1986)

Vivian Adelberg Rudow  
b. 1936

*Incantation 1* for amplified cello & computer generated tape (1994)

C. Matthew Burtner  
b. 1970

*Fast Music* for solo cello (1994)

Don Freund  
b. 1947

*The Artist and His Model* for cello & tape (1992)

Charles Norman Mason  
b. 1955

\* INTERMISSION \*

*Parallax 2 "Apparitions"* fine lines for cello & tape (1997)

Paul Rudy  
b. 1962

*Pizzicato* for cello solo (1996)

Arthur Jarvinen  
b. 1956

*Garland* for cello & video (1991)

Robert Carl  
b. 1954

*Pipeline Burst Cache* for cello & tape (1998)

Craig Walsh  
b. 1971

---

## 1999 Solo Cello Works Biennial - Works Cited for Merit

*Tavola I* - Michele Biasutti (Padova, ITALY)

*Three Gestures* - Nickitas J. Demos (Atlanta, Georgia)

*Suite* - Dennis Eberhard (Shaker Heights, Ohio)

*drowningXnumbers* - Dorothy Hindman (Birmingham, Alabama)

*New Skin New Wine* - Tullia Ashton Lomax (Northcote, AUSTRALIA)

*HΣyxía* - Sherban Nichifor (Bucharest, ROMANIA)

*Improvisation* - Christoph Theiler (Wien, AUSTRIA)

*Out of the Amber Night...* - Michael Twomey (Carlisle, Pennsylvania)

---

This same program of finalists will be presented on Sept. 19, 1999 in the Performing Arts Studio, Emory University at 4 pm (\$1,000 Atlanta Prize) and on Sept. 30, 1999 in the Cathedral Square Gallery at 7:30 pm (\$500 Mobile Prize). Funding and sponsorship of the 1999 Biennial come from the Alabama State Council on the Arts, Birmingham Art Association, Birmingham Art Music Alliance, Birmingham Museum of Art, Cathedral Square Gallery, Emory University, Thámyris and Third Coast Modern Music.

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## 1999 Solo Cello Works Biennial - Ballot

At conclusion of the concert, detach this from the program, check which work and composer you believe should receive the \$1,000 Birmingham Prize, and turn it over to one of the biennial monitors.

*With Love* - Vivian Adelberg Rudow \_\_\_\_\_

*Parallax 2* - Paul Rudy \_\_\_\_\_

*Incantation 1* - C. Matthew Burtner \_\_\_\_\_

*Pizzicato* - Arthur Jarvinen \_\_\_\_\_

*Fast Music* - Don Freund \_\_\_\_\_

*Garland* - Robert Carl \_\_\_\_\_

*The Artist & His Model* - Charles Norman Mason \_\_\_\_\_

*Pipeline Burst Cache* - Craig Walsh \_\_\_\_\_



Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg  
L.G.N.M.; B.P. 828, L-2018 LUXEMBOURG

Durée : ~ 7'10"

Serban NICHIFOR  
(1999)

# LA NUIT OBSCURE

pour percussion et ensemble de chambre

(2 clarinettes en Sib, 2 saxophones alto en Mib, tuba, accordéon, violon, alto, violoncelle)

Motto: "Et vidi de mari bestiam ascendentem..."  
(Apocalypsis Ioannis 13,1)

- partition générale : pages 1-2

- module autonome (percussion solo) : pages 3-6

NB - L'évolution sonore implique la superposition de 2 structures disjointes : le module autonome (modulo autonomo) de la percussion solo (ayant un caractère démoniaque, violent, "offensif" vers la destruction) et le continuum infini, transcendantal de "l'harmonie des sphères" suggérée par le choral de l'ensemble. Les points de synchronisation de ces 2 structures sont :

[I] ("naissance" du Module autonome), [II], [III], [IV], [V] (= auto-destruction du Module autonome).

La durée du Module est ~ 6'12". La durée totale de l'œuvre est ~ 7'10". Avant et après le Module (donc avant et après les points [I] et [V]) le percussionniste reste immobile (comme une statue).

Disposition possible de l'ensemble :

(la percussion en avant-scène et en pleine lumière; les autres instrumentistes en demi-cercle et en pénombre).

Cette disposition n'est pas obligatoire; on pourra réaliser aussi des autres dispositions, selon la conception des interprètes.



© 1999 by Dr. Serban NICHIFOR, compositeur (SABAM)  
Str. Principatele Unite No. 2  
Vila I, Ap. 7  
70.512 BUCAREST, ROUMANIE  
Tel. (+40-1) 336.13.99.



Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg  
L.G.N.M., B.P. 828, L-2018 Luxembourg

Durée : n 7'10"

Serban Nichifor

"... in tempore belli..."

(Bucarest, 21-1-1999)

# LA NUIT OBSCURE

pour percussion et ensemble de chambre

Le percussionniste est  
immobile (N 24")



MODULO autonome (p. 3-6)

sempre demonico, minaccioso

Perc.  
Solo

CONTINUUM - Largo (n 40) indifferente, implacabile  
sempre PP tranquillo, leggero, legatissimo, poco vibrato

2 Cl. (in Sib)  
2 Sax. A. (in Mib)  
Tuba  
Accord. (mano destra)  
Vno  
Vla  
Vlc.

Perc.  
Solo

MODULO - sempre demonico, minaccioso

CONTINUUM - sempre tranquillo, indifferente, implacabile

2 Cl.  
2 Sax. A.  
Tb.  
Acc.  
Vno  
Vla  
Vlc.

\* [X], [I] = points de synchronisation Modulo (Perc. Solo) / Continuum - 1 - (Ensemble)

**II** \* MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - (31) sempre tranquillo, indifferente, implacabile (41)

2 Cl. *pp* *simile*

2 Sax. A. *pp* *simile*

Tb. *pp* *simile*

Acc. *pp* *simile*

Vno *pp* *simile*

Vla *pp* *simile*

Vlc. *pp* *simile*

**III** \* MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile (51)

2 Cl. *pp* *simile*

2 Sax. A. *pp* *simile*

Tb. *pp* *simile*

Acc. *pp* *simile*

Vno *pp* *simile*

Vla *pp* *simile*

Vlc. *pp* *simile*

**IV** \* MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile (61)

2 Cl. *pp* *simile*

2 Sax. A. *pp* *simile*

Tb. *pp* *simile*

Acc. *pp* *simile*

Vno *pp* *simile*

Vla *pp* *simile*

Vlc. *pp* *simile*

*Le percussioniste resta immobile (N 30")*

*(STOP)*

*pap. rall.*

*pap. rall.*

\* **II** - **IV** - **Ω** = points de synchronisation Modulo/Continuum - 2 -




Samuel N. - Bucharest  
in tempo bello, 21-1-1999  
(47'40")



## Percussione Solo

# MODULO autonomo

(N 6112")

 = bacchette dure  
 = bacchette morbide  
 = spazzole

## LEGNO

PELLE

**METALLO**

```

- 1 Pietra (ossia 1 T.Bl.)
- 2 Temple Blocks
- 2 Wood Blocks

```

- 2 Bongos
- 2 Tom-toms
- Gran cassa (ossia Timpano)

- Triangolo
- 3 Piatti + Vox (ad lib)
- Tam-tam

(START)


(START) *Allegro giusto* (bw 120)

Vox (ad lib)

Legno

Pelle ≡

 $M \neq N$  $\frac{1}{2}$  $\frac{1}{2}$ 

P. 



1

$$J =$$

P. ≡

 $\frac{1}{2}$  $\frac{1}{2}$ 

P. III



11

$$1. =$$


P. 111

—

 $\frac{1}{2}$ 

P. 



2

IV.  $\equiv$ 

M 三

\* les

\* Les interventions vocales sont facultatives.



M. 81 *ff* *giocoso* *sub. mp* *molto*  
 M. 91 *sf* *(l.v.)* *sub. pp*  
 M. 101 *sub. ff* 111  
 L. 121 *sub. p* *ritmico* *l.v.* **II**  
 L. 131  
 L. 141 *G.P.*  
 L. 151  
 L. *G.P.*  
 L. 161  
 L. 171 *G.P.* *G.P.* *G.P.* *G.P.* *ritmico*  
*sempre Ritmico*

P.  (181)

M. 

P.  (191)

M. 

P. 

M. 

P.  (202)

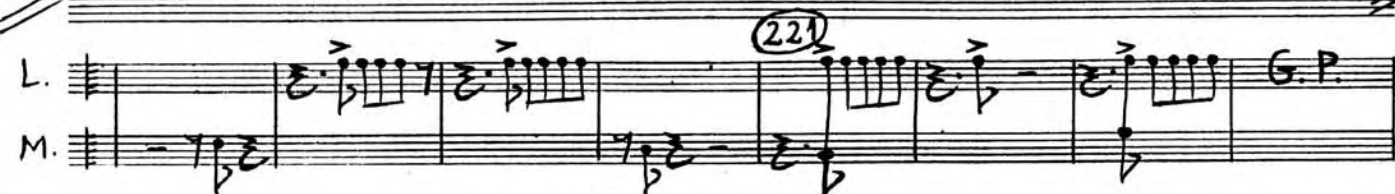
M. 

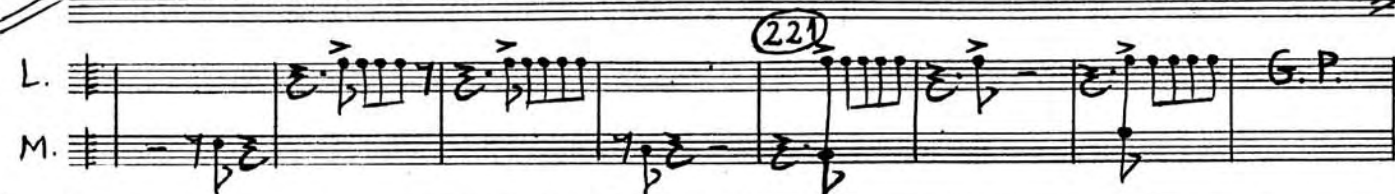
L.  (212)

P. 

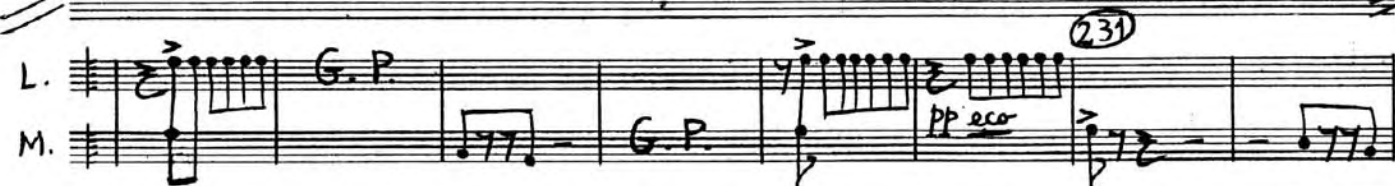
M.  (l.v.)

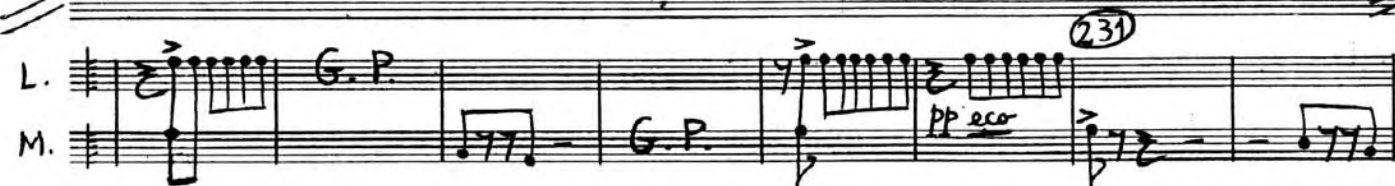
*sempre P ritmico*

L.  (222)

M. 

G.P.

L.  (232)

M. 

G.P.

*pp eco*

L. 

M. 

G.P.

L.  (252)

M. 

G.P.

*poco a poco perdendosi ----*

(251) IV

L.

P.

M.   
*sub. ff ben marcata*  
*perdendosi l.v.*

(261)

L.

P.

(271)

L.

P.

L.

P.

M.

(281) poco a poco affrettando

L.

P.

M.

(sempre affrettando)

(291)

L.

P.

M.

(sempre affrettando)

(301)

L.

P.

M.

Sub. Grave (♩ 60) poco a poco accelerando

molto

Deciso

(♩ 120)

L.

P.

M.   
*d'al niente*  
*possibile*  
*ff*  
*HA!!!*

Ω

(STOP)

(N6'12")

G.P. (secco)

Vox (ad lib.)



## CLARINETTO 1 (in Sib)

## LA NUIT OBSCURE

Søren Nichifor

Largo (♩ 40) - sempre pp tranquillo, leggero, poco vibrato, disciolto

Handwritten musical score for Clarinet 1 in Sib, titled "LA NUIT OBSCURE" by Søren Nichifor. The score is in 4/4 time and consists of four systems of staves. The first system starts with a treble clef and a key signature of one sharp (F#). The second system starts with a bass clef and a key signature of one sharp (F#). The third system starts with a treble clef and a key signature of one sharp (F#). The fourth system starts with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (pp, simile). Measure numbers 11, 21, 31, 41, and 51 are circled. The word "rall." is written above the staff in the fourth system.

CLARINETTO 2 (in Sib) LA NUIT OBSCURE Serban Nichifor

Largo (♩=40) - sempre pp tranquillo, leggiero, poco vibrato, liscio (11)

Handwritten musical score for Clarinet 2 (in Sib) titled "LA NUIT OBSCURE" by Serban Nichifor. The tempo is Largo (♩=40) and the dynamics are sempre pp. The score consists of five systems of staves. The first system starts with a treble clef and a key signature of one flat. The second system has a measure rest of 21 measures. The third system has a measure rest of 41 measures. The fourth system has a measure rest of 51 measures. The fifth system has a measure rest of 61 measures. The score ends with a double bar line and a fermata.





## SAXOFONO ALTO 2 (in Mi b)

## LA NUIT OBSCURE

Serban Nichifor

Largo (♩ 40) - sempre PP tranquillo, leggero, poco vibrato, disciolto

Handwritten musical score for Saxophone Alto 2, titled "LA NUIT OBSCURE" by Serban Nichifor. The score is in B-flat major and 4/4 time, marked "Largo (♩ 40) - sempre PP tranquillo, leggero, poco vibrato, disciolto". It consists of four systems of staves. The first system starts with a treble clef and a key signature of one flat. The second system has a measure rest of 12 measures. The third system has a measure rest of 31 measures. The fourth system has a measure rest of 51 measures. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "simile".



Accordéon (mano destra) LA NUIT OBSCURE Serban Nichifor

Largo (♩ 40) - tempo pp tranquillo, leggero, discio

pp > (21) simile

pp > (31) simile

pp > (41) simile

pp > (51) simile

pp > (61) rall. - - - simile



## Violino

## LA NUIT OBSCURE

Serban Nichifor

Largo (♩ = 40) - sempre PP tranquillo, leggerissimo, legatissimo, poco vibrato

Handwritten musical score for Violino, titled "LA NUIT OBSCURE" by Serban Nichifor. The score is in G major, 4/4 time, and consists of five systems of music. The first system starts with a "sul tasto" marking. The second system includes a "liscio" marking. The third system has a "rall." marking. The fourth system has a "rall." marking. The fifth system has a "rall." marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (pp, pp). Measure numbers 11, 21, 31, 41, and 51 are indicated at the start of their respective systems.

**Viola** **LA NUIT OBSCURE** **Sébastien Viehhafer**

*(Canto (J=40) - tempo PP tranquillo, leggiero, legatissimo, poco vibrato)*

*sul tasto*

*pp liscio*

*rall.*

Violoncello LA NUIT OBSCURE Serban Nichisor

Largo (♩ 40) - tempo *pp* tranquillo, leggiero, legatissimo, *per vibrato*

*sul tasto*

*pp* *luiso*

(21) (31) (41) (51) (61)

*rall.*



For MeloMania! Ensemble

c/o Susan Fancer

1101 North Marshfield Avenue

Chicago, IL 60622

U.S.A.

Serban Nichifor  
(SABAM)

## OBSCURE NIGHT

for

Solo Percussion and Chamber Ensemble

(2 Alto-Saxophones, Cello and Piano)

Motto: "And I saw a beast rising out of the sea..."  
(Revelation, Chap. 13, v. 1)

NB → The Solo Percussion Modulus is autonomous  
(parallel music)

→  $\alpha$  (start),  $\underline{\text{I}}$ ,  $\underline{\text{II}}$ ,  $\underline{\text{III}}$ ,  $\underline{\text{IV}}$ ,  $\Omega$  (stop) =

= synchronization points Percussion/Ensemble

→ Possible emplacement:  $\left[ \begin{array}{cc} \text{A.S.2} & \text{Piano} \\ \text{A.S.1} & \text{Cello} \end{array} \right]$  semi-darkness  
Perc. ← very lighted

Composer Address:

Dr. Serban Nichifor

Str. Principatele Unite No. 2

Vila I, Ap. 7

70. 512 Bucharest, ROMANIA




Tel. (+40-1) 336.13.99.



## Percussione Solo

## MODULO autonomo

(N 6112")

-  = bacchette dure  
 = bacchette morbide  
 = spazzole

- LEGNO  
 - 1 Pietra (ossia 1 T.M.)  
 - 2 Temple Blocks  
 - 2 Wood Blocks  
 PELLE  
 - 2 Bongos  
 - 2 Tom-toms  
 - Gran cassa (ossia Timpano)  
 METALLO  
 - Triangolo  
 - 3 Piatti + Vox (ad lib.)  
 - Tam-tam

(START)

Allegro giusto (da 120)

Vox (ad lib.)

Legno

Pelle

Metallo

11

21

31

41

51

61

71

sub. pp ritmico

sub. pp

poco a poco crescendo

molto

ff furioso, poco a poco crescendo

ff furioso

sub. ppp

sub. pp

poss.

poco

molto

\*) les interventions vocales sont facultatives.



M. 81 *ff* *giocoso* *sub. mp* *molto*  
 M. 91 *sf* *(l.v.)* *sub. pp*  
 M. 101 *sub. ff* 111  
 L. 121 *sub. p* *ritmico* *l.v.* **II**  
 L. 131  
 L. 141 *G.P.*  
 L. 151  
 L. *G.P.*  
 L. 161  
 L. 171 *G.P.* *Pitornico* *G.P.* *G.P.* *G.P.* *sempre Pitornico*  
 P. *G.P.*  
 M. *Pitornico*

P.  (181)

M. 

P.  (191)

M. 

P. 

M. 

P.  (202)

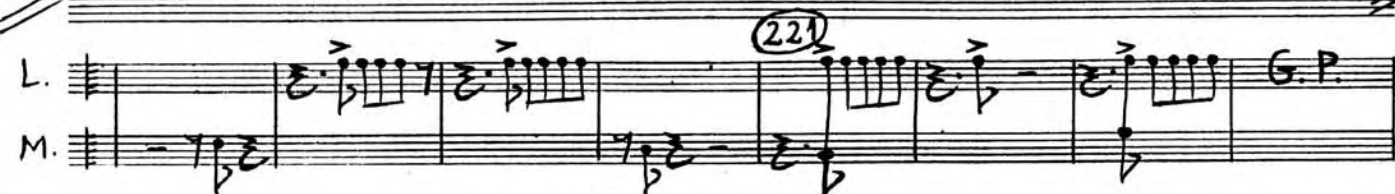
M. 

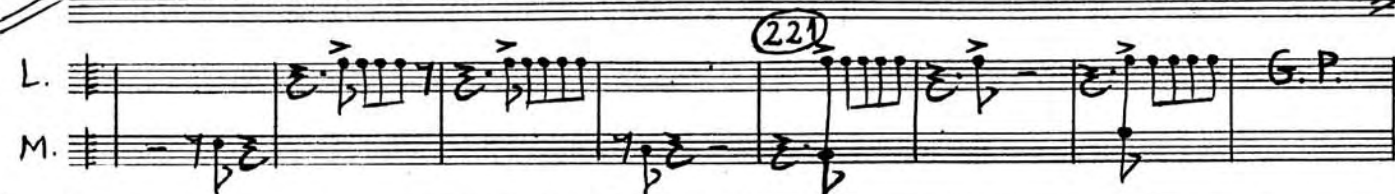
L.  (212)

P. 

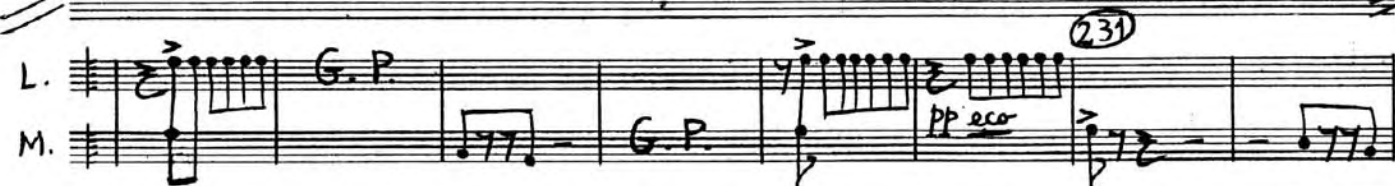
M.  (l.v.)

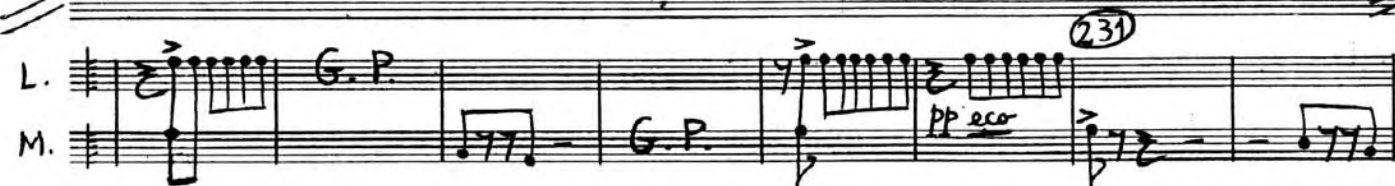
*sempre P ritmico*

L.  (222)

M. 

G.P.

L.  (232)

M. 

G.P.

*pp eco*

L. 

M. 

G.P.

L.  (252)

M. 

G.P.

*poco a poco perdendosi ----*

(251) IV

L.

P.

M.

*sub. ff ben marcata*

*perdendosi l.v.*

(261)

L.

P.

(271)

L.

P.

L.

P.

M.

(281) poco a poco affrettando

L.

P.

M.

(sempre affrettando)

(291)

L.

P.

M.

(sempre affrettando)

(301)

L.

P.

M.

Sub. Grave (♩ 60) poco a poco accelerando

molto

Deciso

(♩ 120)

L.

P.

M.

*d'al niente*

*possibile*

*ff*

*G.P. (secco)*

*HA!!!*

Vox (ad lib.)

(STOP)

(N6'12")





Alto Sax (in Eb) 2  
Largo (♩ 40)

Obscure Night

Serban Nichifor

Handwritten musical notation for the first system of 'Obscure Night'. The staff is in treble clef with a key signature of one flat (Bb). The time signature is 4/4. The tempo is marked 'Largo (♩ 40)'. The music begins with a piano (pp) dynamic and a crescendo hairpin. The first measure is marked with a circled '11'. The notation includes quarter notes, half notes, and rests, with a 'simile' marking under the final measure.

Handwritten musical notation for the second system of 'Obscure Night'. The staff continues from the first system. It begins with a piano (pp) dynamic and a crescendo hairpin. The first measure is marked with a circled '21'. The notation includes quarter notes, half notes, and rests, with a 'simile' marking under the final measure.

Handwritten musical notation for the third system of 'Obscure Night'. The staff continues from the second system. It begins with a piano (pp) dynamic and a crescendo hairpin. The first measure is marked with a circled '41'. The notation includes quarter notes, half notes, and rests, with a 'simile' marking under the final measure.

Handwritten musical notation for the fourth system of 'Obscure Night'. The staff continues from the third system. It begins with a piano (pp) dynamic and a crescendo hairpin. The first measure is marked with a circled '61'. The notation includes quarter notes, half notes, and rests, with a 'simile' marking under the final measure. The system concludes with a 'tall' marking and a final crescendo hairpin.

Cello

## OBSCURE NIGHT

Serban Nichifor

Largo (♩ 40)

Handwritten musical notation for the first system. The staff is in C major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo (♩ 40)'. The notation includes a series of eighth and quarter notes, with a repeat sign and a first ending bracket. The first ending is marked with a circled '11'. The dynamics are marked 'pp' (pianissimo) and 'pp' with an accent (>). The word 'simile' is written below the staff.

Handwritten musical notation for the second system. The staff continues the melody from the first system. It includes a circled '21' and a first ending bracket. The dynamics are marked 'pp' and 'pp' with an accent (>). The word 'simile' is written below the staff.

Handwritten musical notation for the third system. The staff continues the melody. It includes a circled '41' and a first ending bracket. The dynamics are marked 'pp' and 'pp' with an accent (>). The word 'simile' is written below the staff.

Handwritten musical notation for the fourth system. The staff continues the melody. It includes a circled '51' and a first ending bracket. The dynamics are marked 'pp' and 'pp' with an accent (>). The word 'simile' is written below the staff.

Handwritten musical notation for the fifth system. The staff continues the melody. It includes a circled '61' and a first ending bracket. The dynamics are marked 'pp' and 'pp' with an accent (>). The word 'simile' is written below the staff. The notation ends with a double bar line and a fermata.



Piano

## OBSCURE NIGHT

Serban Nichifor

Largo (♩ 40)

Handwritten musical score for the first system. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Largo (♩ 40)". The dynamic is "pp" (pianissimo). The instruction "sempre tranquillo (non arpeggiando)" is written above the staff. A boxed "I" is above the staff, and a circled "11" is at the end of the system.

Handwritten musical score for the second system. It continues the piece with the same key signature and time signature. The dynamic is "pp" (pianissimo). The instruction "sempre tranquillo" is written above the staff. A boxed "I" is above the staff, and a circled "21" is at the end of the system.

Handwritten musical score for the third system. It continues the piece with the same key signature and time signature. The dynamic is "pp" (pianissimo). The instruction "sempre tranquillo" is written above the staff. A boxed "II" is above the staff, and a circled "31" is at the end of the system.

Handwritten musical score for the fourth system. It continues the piece with the same key signature and time signature. The dynamic is "pp" (pianissimo). The instruction "sempre tranquillo" is written above the staff. A boxed "III" is above the staff, and a circled "41" is at the end of the system.

Handwritten musical score for the fifth system. It continues the piece with the same key signature and time signature. The dynamic is "pp" (pianissimo). The instruction "sempre tranquillo" is written above the staff. A boxed "IV" is above the staff, and a circled "51" is at the end of the system.

Handwritten musical score for the sixth system. It continues the piece with the same key signature and time signature. The dynamic is "pp" (pianissimo). The instruction "sempre tranquillo" is written above the staff. A boxed "V" is above the staff, and a circled "61" is at the end of the system. The system ends with a double bar line and a fermata.

Kategorie III

Serban NICHIFOR  
(1999)

"SEHT, DA IST EUER GOTT"  
für

Soprano, Celesta, Percussione, 2 Violoncelli und Contrabbasso  
(1 Spieler)

Motto:  
"Er selbst wird kommen und euch erretten."  
(Jesaja 35, 4)

Dauer: ca 13'

Dr. Serban NICHIFOR  
Str.Principatele Unite 2  
Vila I, Ap. 7  
70.512 Bukarest, Rumänien  
Tel. (+40-1)336.1399  
(+40-1)772.3029

ESECUTORI

- Soprano
  - Celesta
  - Percussione: - Piatto grande (ossia Tam-tam)  
                  (1 Spieler)       - Glockenspiel
  - 2 Violoncelli
  - Contrabbasso
- 

TEXT

Freuen sollen sich Wüsten und Dürmland, die Steppe jubeln und blühen !

Sie soll prächtig blühen wie eine Lilie, jubeln soll sie, jubeln und jauchzen, die Herrlichkeit des Libanon wird ihr geschenkt, die Pracht des Karmel und der Ebene Scharon.

Man wird die Herrlichkeit des Herrn sehen, die Pracht unseres Gottes.

Die erschlafften Hände macht wieder stark und festigt die wankenden Kniee !

Sagt den verzagten: "Habt Mut, fürchtet euch nicht !"

Seht, da ist euer Gott. Es kommt die Rache Gottes und seine Vergeltung. Er selbst wird kommen und euch erretten.

Jesaja 35, 1-4



## "SEHT, DA IST EUER GOTT"

Serban Nichifor

- Lobgesang nach Jesaja 35, 1-4 -

Dauer: ~ 13' (für Soprano, Celesta, Percussione, 2 Violoncelli und Contrabasso)

Motto:  
"Er selbst wird kommen und euch erretten."  
(Jesaja 35, 4)

Estatico, sempre lontano (♩ = 48)

Sopranos

Celesta

Percussione

Violoncelli

Contrabasso

Piatto grande (ossia Tam-tam)  
[baccchette di Timpani]  
quasi Vento

PP sempre in rilievo e ritmico

Ped. Sempre dolcissimo

d'al niente pare a poco PP > PPP < poco PP > PPP < PP >

S.

Cel.

Perc. (Ptho)

Vlc.

Cb.

*p dolce, quasi recitando*

Freu-en sol-len sich Wüsten und Dürstland, die Steppe, die Step-pe ju beln und bli-

(81)

simile (sempre arpeggiando)

PP sempre leggero e ritmico

PP sempre dolce, vibrato e ritmico

S.

Cel.

Perc. (Ptho)

Vlc.

Cb.

hen!

Sie soll prächtig blühen wie eine Li-lie, wie ei-ne Li-lie, ju-beln soll sie,

(81)

Handwritten musical score for a symphony, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Violas, Cellos, Double Basses, Percussion, and Harp).

**First System (Measures 11-15):**

- Soprano:** jubeln und juchzen, und jubeln und juchzen, und jubeln und juchzen, und jubeln und juchzen, die Herr lich-keit des Li-
- Alto:** (15)
- Percussion:** (15)
- Violins:** 12, 12
- Cellos/Double Basses:** 12, 12

**Second System (Measures 16-20):**

- Soprano:** ba non wird ihrge-schenkt, die Pracht des Kar-wal und der Ebe-ne-Scha-
- Alto:** (15)
- Percussion:** (15)
- Violins:** 12, 12
- Cellos/Double Basses:** 12, 12

**Third System (Measures 21-25):**

- Soprano:** ron Freu Freu en
- Alto:** (15)
- Percussion:** (15)
- Violins:** 12, 12
- Cellos/Double Basses:** 12, 12

**Fourth System (Measures 26-30):**

- Soprano:** poco a poco animando -> (Dn 96) sub. allarg
- Alto:** (15)
- Percussion:** (15)
- Violins:** 12, 12
- Cellos/Double Basses:** 12, 12

**Handwritten Annotations:**

- Tempo/Performance:** poco a poco animando, sub. allarg, (Dn 96), (Dn 48), (Loco), (Dn 48), suballarg (e.v.), molto, pochissimo, molto.
- Dynamic Markings:** pp, mp, mf, f, p.
- Other:** (15), (14), (12), (11), (10), (9), (8), (7), (6), (5), (4), (3), (2), (1), (0).



[illegible]



sub. molto allarg. -

S. *prx* *f* *sub. molto allarg. -* *molto*

Cel.

Perc. (Glock.)

Vlc. 1

Vlc. 2

Cb.

Muta in  
Piatto grande (ossia tam-tam)

Arco

mp

Misterioso, immateriale (♩ 7/4)

S. *P* *8*

Cel. *P* *8*

Perc. (Pffo) *ppp* *poco pp* *sempre mp in rilievo*

Vlc. 1 *pp* *poco sul ponticello* *12*

Vlc. 2 *pp* *12*

Cb. *pp* *leggiere (arco ad lib.)* *gliss. armonico (sempre sul Re)* *poco pp*

S.

Cel. *(8)* *(15)*

Perc. (Pffo)

Vlc. 1 *pp* *ben vibr.* *12*

Vlc. 2 *pp* *12*

Cb. *gliss. armonico - sul Re*

S.

Cel.

Perc. (Ptt.)

Vlc.

Cb.

(gloss. armonico)

41

S.

Cel.

Perc. (Ptt.)

Vlc.

Cb.

(gloss. armonico)

S.

Cel.

Perc. (Ptt.)

Vlc.

Cb.

(gl. arm.)

PPP liscio



*poco a poco allargando*

S. *mf* Keit-, die Herr-lich-keit des Herrn — *f* se — hen, *mf* die Pracht — um-se-res

Cel. *mp*

Perc. (Ptho) *mp*

Vlc. 1 *mp*

Vlc. 2 *mp*

Cb. *mp*

*Profondo (♩=60)*

S. *mp* Got — tes Die er-schlafften Hän-de macht

Cel. *mp*

Perc. (Ptho) *mp*

Vlc. 1 *mp*

Vlc. 2 *mp*

Cb. *mp*

*Pizz vibrato*

S. *mp* wieder stark und festigt die wankenden Knie — e! *poco a poco animando*

Cel. *mp*

Perc. (Ptho) *mp*

Vlc. 1 *mp*

Vlc. 2 *mp*

Cb. *mp*

*Arco vibrato*



*poco a poco animando*

S. *mp* Sagt den ver-zag-ten: „Habt Mut, fürch-tet euch nicht!“ *mf*

Cel. *(l.v.)*

Perc. (Pffo) *(l.v.)*

Vlc. 1 *mp*

Vlc. 2 *mp*

Cb. *mp*

*sempre animando* *Pesante (N. 56)*

S. *f* fürch-tet euch nicht!“ *ben sostenuto* 3 Seht, da ist eu-er Gott. — Es Kommt die

Cel. *mp* *4* *mf* *6* *sonoro*

Perc. (Pffo) *Muta in Glockenspiel*

Vlc. 1 *mp* *ben sostenuto*

Vlc. 2 *mp* *ben sostenuto*

Cb. *mp* *f* *ben marcato*

*(61) sempre poco a poco animando*

S. Ra-che Got-tes und sei-ne Ver-ge-lung. Er selbst wird

Cel. *6*

Perc. (Glock.)

Vlc. 1

Vlc. 2

Cb.

*Sempre animando*  $\rightarrow$  (♩ 72) *sub allargando*

**S.** *bu f*  
Kom men, er selbst wird Kommen und euch er-ret

**Cel.**

**Perc. (Glock.)**

**Vlc.** 1 2

**Cb.** *f*

*Sub. Gaio (♩ 80)*

**S.** *ten.*

**Cel.** *(l.v.)*

**Perc. (Glock.)** *f poss.*

**Vlc.** 1 2 *in rilievo*

**Cb.** *ff*

*simile*

**S.** (71) *mf espressivo*

**Cel.** *mp*

**Perc. (Glock.)** *sffz (l.v.)*

**Vlc.** 1 2 *secco*

**Cb.** *sffz secco*



*poco a poco precipitando*

S. *mf* A

Cel. *mf* *ritmico* *Pizz*

Perc. (Glock.) *mf* *ritmico* *Pizz*

Vlc. 1 *mf* *ritmico* *Pizz*

Vlc. 2 *mf* *ritmico* *Pizz*

Cb. *mf* *ritmico* *Pizz*

*sempre precipitando poco a poco*

S.

Cel. *mf* *ritmico* *Pizz*

Perc. (Glock.) *mf* *ritmico* *Pizz*

Vlc. *mf* *ritmico* *Pizz*

Cb. *mf* *ritmico* *Pizz*

*Scorrevole (♩ = 80)*

S. *f* *81* *Freu — en sol — len sich, freu — en*

Cel. *mf* *81*

Perc. (Glock.) *f* *81* *(h.v.)*

Vlc. *mf* *81* *Arco* *v3*

Cb. *mf* *81* *Arco*



The image shows a handwritten musical score for three systems of music. Each system includes a vocal line (S.) and four instrumental lines: Cello (Cel.), Percussion/Glockenspiel (Perc. (Glock.)), Violoncello (Vlc.), and Contrabass (Cb.).

**System 1:** The vocal line has the lyrics "sol - len sich Wü - sten und". The instrumental parts feature complex rhythmic patterns with triplets and eighth notes, often grouped under slurs. The Cello and Violoncello parts have circled sections with the number "8" and an upward arrow, indicating a specific rhythmic or melodic motif.

**System 2:** The vocal line has the lyrics "Dürr land, die Step - pe". The instrumental parts continue with similar complex rhythmic patterns. The Cello and Violoncello parts again feature circled sections with the number "8" and an upward arrow.

**System 3:** The vocal line has the lyrics "die Step - pe ju - beln und". The instrumental parts continue with similar complex rhythmic patterns. The Cello and Violoncello parts again feature circled sections with the number "8" and an upward arrow.

91 *hmf*

S. *blü hen, die Step-pe*

Cel. *f poss.*

Perc. (Glock.) *f*

Vlc. 1 *f*

Vlc. 2 *f*

Cb. *f*

*Sub. Largo e lontano (N 64)*

*molto*

S. *ju - beln und 8 blü hen*

Cel. *8*

Perc. (Glock.) *molto*

Vlc. 1 *molto*

Vlc. 2 *molto*

Cb. *molto*

*ff P subito*

*dolce, ideale*

*sub. P discio, immateriale*

*poco a poco allargando*

S. *4 8*

Cel. *8*

Perc. (Glock.) *8*

Vlc. 1 *8*

Vlc. 2 *8*

Cb. *8*

*G. P.*

*Muta in Piatto grande (ossia Tam-tam)*



[ &lt;&lt; Panharmonios Kosmou Syntaxis &gt;&gt; ]

Estatico, misterioso (P. 58) sempre immateriale

P dolce, molto espressivo

S. 8

Seht, — da ist eu — er Gott, — da ist eu — er

Cel. 8

Perc. (Pffo.)

Vlc. 1 2

Cb. 12

Pizz. PPP dolce, poco marcato

gliss. armonico — poco sul ponticello

(sempre sul Sol)

gliss. armonico (sempre sul La)

S. 15

Gott, — da ist eu — er Gott, — da ist eu — er Gott, — da ist eu — er

Cel. 15

Perc. (Pffo.)

Vlc. 1 2

Cb. 12

Pizz. PPP

simile

gliss. armonico

Arco (sempre sul Mi)

S. 8

Gott, — eu — er Gott, — eu — er Gott.

Cel. 15

Perc. (Pffo.)

Vlc. 1 2

Cb. 12

Arco

Pizz. vibrato

(sempre Arco)

(sul Re)

poco



101

S. *eu - er Gott Gott*

Cel. (15<sup>th</sup>)

Perc. (Ptho)

Vlc. 1 *Arco* *sul pont.* *glissando lento* *ad lib.*

Vlc. 2 *gl. arco* *pp* *liscio* *(arco)* *(sempre sul Re)*

Cb. *ppp* *poco* *pp* *sempre pp ritmico*

S. *poco a poco* *portamento (gl. dolce)* *non vibrato* *(tt)*

Cel. (8<sup>th</sup>)

Perc. (Ptho)

Vlc. 1 *gl. lento* *poco a poco* *pp* *leggero*

Vlc. 2 *pp*

Cb. *pp* *poco a poco* *ppp sempre leggero*

S. *eu er Gott*

Cel. (8<sup>th</sup>) *pp dolce*

Perc. (Ptho)

Vlc. 1 *(non tremolo)* *poco a poco* *pp*

Vlc. 2 *(non tremolo)* *poco a poco* *pp*

Cb. *sempre ppp leggero*

*poco a poco allargando* (111)

S. (81) *pp* *poco* *Gott* (o) (tt) (15↑)

Cel. *pp* (l.v.) *pp* (15↑)

Perc. (Ptho) *pp* *ppp*

Vlc. 1 *ppp* *liscio* *poco a poco*

Vlc. 2 *(non tremolo)* *vibrato dolce*

Cb. *sempre ppp leggera*

**Molto Rubato** (♩=46) *pp* *p* *piu* *mp* *molto*

S. (154) *mormorando, quasi Vento* *Gott* (o) (tt)

Cel. (l.v.) *pp* *lontano, come eco* (l.v.)

Perc. (Ptho) *pp* *ppp* *piu* *p* (l.v.) *pp* (l.v.)

Vlc. 1 *ppp* *poco a poco*

Vlc. 2 *ppp* *poco a poco*

Cb. *ppp* (l.v.)

**Quasi Senza Tempo** (♩=40) *pp* *poco a poco* *mp* *poco a poco*

S. *mormorando, quasi Vento* *Gott* (o) (15↑) (tt)

Cel. (l.v.) *ppp* *eco* (l.v.) *ppp* (l.v.) *pp dolce* (poco a poco) (l.v.)

Perc. (Ptho) (l.v.) *(poco a poco)*

Vlc. 1 (l.v.)

Vlc. 2 (l.v.)

Cb. (l.v.)

Urban Nicholson, Bukarest 18-1-1999

(21)







*mp* (sempre ben vibr.) *p. a p.* *anim. e cresc.*

*p* poco a poco *animando e cresc.*

(*d. n. 70*) *mf* sempre poco a poco animando e cresc.

(sempre anim. e cresc.) *mp* *secco*

(*d. n. 90*) *sub. rall.* *sf* drammatico, ben sostenuto

**Deciso (*d. n. 74*)** (*61*) *mf* *f* ben marcato

poco a poco precipitando e crescendo (*71*)

(*d. n. 90*) *sub. rall.* *ben ff* sempre sost. *Appassionato* (*d. n. 62*)

*ben ff* *marc. (vari Campana)*

288/315

Handwritten musical score for a piano piece, featuring multiple systems of staves with notes, rests, and performance markings. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. Performance instructions are written in Italian, including "poco a poco decrescendo", "molto cantabile", "Adagio (d ~ 54)", "poco rall.", "secco", "poco a poco animando e cresc.", and "Andante (d ~ 66)". The score is marked with measure numbers 81, 91, 101, and 111. The notation includes complex rhythmic patterns, triplets, and slurs, indicating a technically demanding piece.



poco rall. -- A Tempo (D N 66)

Handwritten musical score for a piece titled "poco rall. -- A Tempo (D N 66)". The score is written on ten staves, alternating between bass and treble clefs. It features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as "molto", "mp", "p", "espressivo", and "lento". Measure numbers 121, 131, and 141 are circled. The notation includes many accidentals and slurs, indicating a highly technical and expressive piece.





CelloThe Blue Ciaccona

Sulman Nichifor

*poco rall..... A Tempo*

9

15

22

28

35

41

47

51

56

61

67

73

79

*p.p.p.*

*anim.*

*poco rall.*

*ben sost.*

*drammatico*

*Appassionato*

*sffz*

Handwritten musical notation on a page with six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The staves are numbered 86, 95, 101, 107, 112, and 123. The notation is written in a style that suggests a musical score for a piece of music, possibly a piano or organ. The notation includes various musical symbols such as notes, rests, and accidentals. The staves are numbered 86, 95, 101, 107, 112, and 123. The notation is written in a style that suggests a musical score for a piece of music, possibly a piano or organ.

Seven empty musical staves, each consisting of five lines, arranged vertically. These staves are intended for additional musical notation.



# Serban NichiFOR

## PASSACAGLIA FOR EVER

### Lema:

"Et septimus angelus tuba cecinit..."

(Apocalypsis Ioannis 11, 15)

### ESECUTORI

- 2 Flauti
  - 2 Oboi
  - 2 Clarinetti in Si b
  - 2 Fagotti
  - 4 Corni in Fa
  - 2 Trombe
  - 3 Tromboni
  - 1 Tuba
  - Arpa
  - Percussione
  - Celesta
  - Pianoforte
  - Archi
- Modulo Autonomo (Fiati + Arpa)  
(p.4, Appendix A)
- Modulo Autonomo (p.5, Appendix B)

DURATA: cca 8'50"

Serban NICHIFOR

Durata: ~ 8'50"

**PASSACAGLIA FOR EVER**

Struttura dinamica:

- Fiati + Arpa: *fff* (sempre) [Modulo autonomo]
- Percussione: *PPP* ↔ *fff* (in rilievo) [Modulo autonomo]
- Pianoforte: *PPP* ↔ *mp* (poco in rilievo)
- Celesta + Archi: *PPP* ↔ *P* (sempre lontano, come eco)

Lema:

"Et septimus angelus tuba cecinit..."  
 (Apocalypsis Ioannis 11,15)

Grave (♩ ~ 42)

**L'Artri:**

- 2 Fl.
- 2 Ob.
- 2 Cl. Sib.
- 2 Fg.
- 4 Cr. Fa.
- 2 Tr. Do.
- 3 Tm.
- 1 Tb.
- Arpa

**Perc.** *Sonagli Sospesi* *lontano*

**Cel.** *sempre lontano, come eco*

**Pf.** *dolce, poco in rilievo* *sempre Pst. l.v.*

**Vni I** *div.* *pp sempre lontano, come eco*

**Vni II** *div.* *pp sempre lontano, come eco*

**Vle** *div.* *pp sempre lontano, come eco*

**Vlc.** *div.* *pp sempre lontano, come eco*

**Cb** *Pizz.* *vibrato* *pp sempre lontano, come eco*

**MODULO I** (p. 4, Appendix A) (n. 1")

*fff*

**MODULO autonomo** (p. 5 → Appendix B)

*ff sub.*

(X) = punto di sincronizzazione - sempre demonico, minaccioso -

*simile*

*simile (l.v.)*

*simile*

- 1 -

(♩ 42)

(p. 4, Appendix A)

(n1")

11

L'Altri  
(Fiat+Arpa):MODULO  
II

fff

(n3'50")

Perc.

(I) (= punto di sincronizzazione)

(sempre demonico, minaccioso)

Cel.

Pf.

Poco in ritardo

simile (lu)

Vni I

pp

Vni II

pp

Vle

pp

Vlc.

pp

Cb.

pp

simile

(♩ 42)

poco a poco animando

Larghetto (♩ 60)

21

(p. 4, Appendix A)

MODULO (n1")

fff

MODULO (n1")

fff

MODULO (n1")

fff

MODULO (n8")

fff maestoso

(n5'35")

L'Altri  
(Fiat+Arpa):

Perc.

(sempre demonico, minaccioso)

(III) (= punto di sincronizzazione)

Cel.

pp

Pf.

p

simile (lu)

Vni I

pp

Vni II

pp

Vle

pp

Vlc.

pp

Cb.

pp

simile

vibrato

Arco

-2-

p.p. cresc.

Vlc. n simile (arpeggiando)



296/315

31 (♩ ≈ 60)

L'Altri (Frati + Atto) **MODULO VII** (1m 20")

fff grandioso

Perc. (sempre demonico, minaccioso) **IV** (= punto di sincronizzazione)

Cel.

Pf. mp poco in rilievo simile (p.v.)

Vni I

Vni II

Vle

Vlc. (sempre arpeggiando)

Cb.

P

296/315

## APPENDIX A

# MODULI AUTONOMI-FIATI ED ARPA

## (I - VII)

## Moduli Autonomi:

Handwritten musical score for Appendix A, titled "MODULI AUTONOMI-FIATI ED ARPA (I - VII)". The score is organized into seven measures (I to VII) and includes parts for various instruments and the Arpa (Harp).

**Measures:**

- I (1<sup>a</sup>)
- II (1<sup>a</sup>)
- III (1<sup>a</sup>)
- IV (1<sup>a</sup>)
- V (1<sup>a</sup>)
- VI (3<sup>a</sup>) - MAESTOSO (♩ = 90)
- VII (8<sup>a</sup>) - GRANDIOSO (♩ = 120)

**Instruments and Parts:**

- Flauti** (Flutes): 1 and 2 staves.
- Oboi** (Oboes): 1 and 2 staves.
- Clarineti in Sib** (Clarinets in B-flat): 1 and 2 staves.
- Fagotti** (Bassoons): 1 and 2 staves.
- Corni in Fa** (Horns in F): 1, 2, 3, and 4 staves.
- Trombe in Do** (Trumpets in C): 1 and 2 staves.
- Tromboni** (Trombones): 1, 2, and 3 staves.
- Tuba** (Tuba): 1 staff.
- Arpa** (Harp): 1 staff.

**Performance Instructions and Dynamics:**

- Flauti, Oboi, Clarineti in Sib, Fagotti:** "molte volte" (many times) and "presto" (fast) are indicated for measures I-VI. Measure VII is marked "simile" (similar).
- MAESTOSO (♩ = 90):** Indicated for measures VI and VII.
- GRANDIOSO (♩ = 120):** Indicated for measure VII.
- Dynamics:** "ff" (fortissimo) is used throughout the score.
- Arpa:** The part is marked "ff" and includes a "gliss" (glissando) instruction in measure VII.

The score is written on a grand staff with multiple systems. The bottom of the page shows a page number "4" and a circled "34" in the bottom right corner.









Handwritten musical score for 'L' and 'M' parts. The score includes various dynamics and articulations:

- M. (81):** *ff giocoso*, *sub. mp*, *molto*
- M. (91):** *sf*, *(l.v.)*, *sub. pp*
- M. (101):** *sub. ff*
- M. (111):** *sub. ff*
- L. (121):** *sub. p*, *ritmico*, *l.v.*
- L. (131):** *G.P.*
- L. (141):** *G.P.*
- L. (151):** *G.P.*
- L. (161):** *G.P.*
- L. (171):** *G.P.*, *Pritmico*, *G.P.*, *G.P.*, *G.P.*

The score is written on multiple staves, with measures numbered in circles. The notation includes various rhythmic values, accidentals, and dynamic markings.

P.  (181)

M. 

P.  (191)

M. 

P. 

M. 

P.  (201)

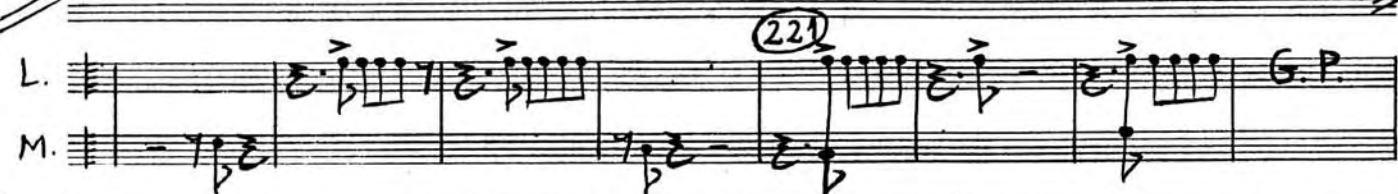
M. 

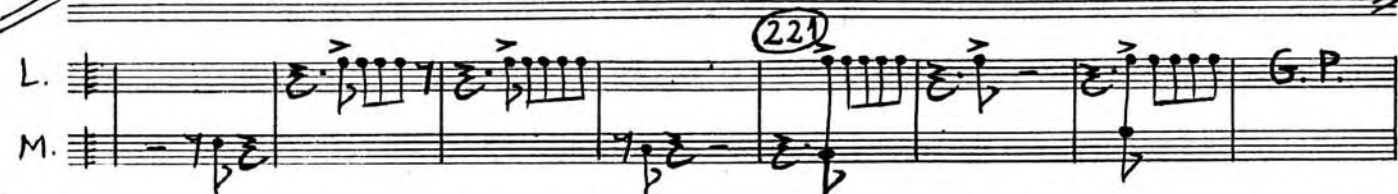
L.  (211)

P. 

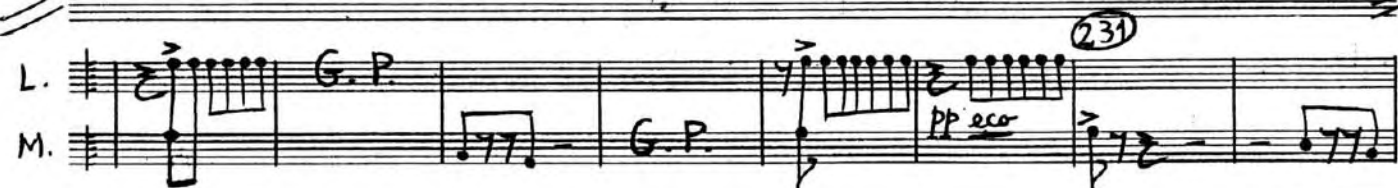
M.  (l.v.)

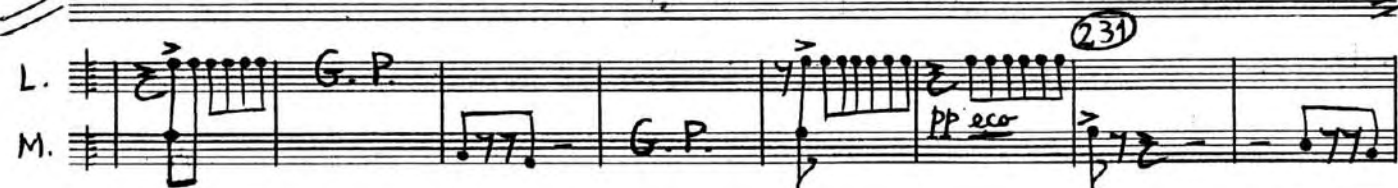
*sempre P ritmico*

L.  (221)

M. 

G.P.

L.  (231)

M. 

G.P.

*pp eco*

L. 

M. 

G.P.

L.  (241)

M. 

G.P.

*poco a poco perdendosi ---*



(251) IV

L.

P.

M.   
*sub. ff ben marcata*  
*perdendosi l.v.*

(261)

L.

P.

(271)

L.

P.

L.

P.

M.

(281) poco a poco affrettando

L.

P.

M.

(sempre affrettando)

(291)

L.

P.

M.

(sempre affrettando)

(301)

L.

P.

M.

Sub. Grave (♩ 60) poco a poco accelerando

molto

Deciso

(♩ 120)

L.

P.

M.   
*d'al niente*  
*possibile*  
*ff*  
*G.P. (secco)*

Vox (ad lib.)

Ω

(STOP)

(6'12")

HA!!!  
fff

## Violoncelle

Durée: ~ 3'

En hommage au Maître RADU ALDULESCU

## PETITE VALSE

Serban Nichifor

Lento, Con Grazia

pour violoncelle et piano

(♩ = 102)

Handwritten musical score for Violoncelle and Piano, titled "PETITE VALSE" by Serban Nichifor. The score is in 3/4 time and consists of 51 measures. It is divided into three sections: Lento, Con Grazia (measures 1-10), A Tempo (measures 11-20), and Allegro (measures 21-51). The score includes various musical notations such as notes, rests, and dynamic markings (ppp, pp, p, mp, mf, f, fzf, ppp, poco, poco a poco, dolce, dolce e semplice, vivace, grazioso). It also includes performance instructions like "Lento", "Con Grazia", "A Tempo", "Allegro", "Vivace", and "Grazioso". The score is written for Violoncelle and Piano.



Handwritten musical score for a piece, likely a violin or piano solo. The score consists of 13 staves of music. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include:

- Measure 61:** *mp*
- Measure 71:** *poco rit.*, *A Tempo*, *molto*, *p*, *glazioso*
- Measure 81:** *più rit.*, *A Tempo*, *mp*, *ff*
- Measure 91:** *mp*
- Measure 101:** *mp*, *molto*, *ff*, *appassionato*, *Molto Rubato (♩=60)*, *Sub. Presto - sempre leggero e scorrevole*, *molto rall.*, *ff*, *molto*
- Measure 121:** *pp*, *pp dolce*, *poco*, *pp*, *p*, *pp*, *p*, *pp*, *Pizz.*, *(r.)*, *p vibrato*, *perdendosi*



Durée: ~ 3'

En hommage au Maître RADU ALDULESCU

## Petite Valse

Serban Nichifor

Lontano, Con Grazia pour Violoncelle et Piano

Violoncelle

Piano

PPP Lontano

poco

pp

PPP Liscio

poco

poco rit.

P (sul Re)

A Tempo (♩ = 102)

P dolce e semplice (sul Re)

sempre pp dolce

poco

- 1 -

*poco a poco accelerando* - - - - -

Vlc. *mp* *P*

P. *P* *pp*

*(sempre accelerando)* *Allegro (♩ 144)*

31 *mp* *mf* *poco* *poco 2/2*

*P dolce*

41 *pp* *mp* *P* *pp*

*poco*



Vlc.

P.

Vivace (♩ = 70)

(in 1)

poco *mf*

*mp*

*P* *grazioso*

*pp*

(61)

*mp*

*p*

poco rit.

*mf*

*molto*

A Tempo

*P* *grazioso*

(71)

*mp*

*molto*

*pp*

- 3 -



Vlc. *mp* *più*

P. *P*

*più rit.* *A Tempo*

*mf* *rfz* *mp* *p*

(81)

*mp* *p* *pp*

*mp*

*pp sempre*

*mf*

(91)

*mp*

Vlc. *mf*  
 P.  
 (101)  
 poco a poco rit. (dn 120)  
 molto rall.  
 f molto ff appassionata rffz molto  
 (111) f  
 Molto Rubato (dn 60) Sub. Presto - sempre leggiero e scorrevole  
 (in 1) (dn 80)  
 mp > pp dolce < poco p > pp < p > pp < p >  
 p.p. < >

Handwritten musical score for Violoncello (Vlc.) and Piano (P.).

**Vlc. Part:**

- Measures 1-3: Melodic line with dynamics *pp* and *p*.
- Measure 4: *Pizz.* (pizzicato) marking.
- Measures 5-8: Melodic line with dynamics *p* and *P*.
- Measure 9: *(l.v.)* (lento vivace) marking.
- Measures 10-12: Melodic line with *vibrato* and *perdendosi* (fading away).

**P. Part:**

- Measures 1-3: Chords and arpeggios with dynamics *pp* and *p*.
- Measure 4: *P* (piano) marking.
- Measures 5-8: Chords and arpeggios with dynamics *p* and *P*.
- Measure 9: *(8v)* marking.
- Measures 10-12: Chords and arpeggios with dynamics *PPP* and *secco*.

Sulham Nichifor  
 Rouen, 15-16 - IV - 2001  
 - Pâques -



Allegretto (J. 104)

**[A]** *Allegretto* (♩ 104)

**Vita Brevis**

**Serban Nichifor**

Violino

Violoncello

Pianoforte

1 2 3

1 2 3

1 2 3

Handwritten musical score for 'L'Espresso' by Debussy. The score is written for Violin (Vln.), Viola (Vlc.), and Piano (Pf.). It features various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'acc.' (accent). The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The handwriting is in ink on a white background.

Handwritten musical score for "Allegro (In 130)" by Schubert. The score is written for Violin I (Vln.), Violin II (Vlc.), and Piano (Pf.). The tempo is marked "Allegro (In 130)" and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is divided into measures, with some measures containing multiple notes or rests. The handwriting is in ink on aged paper.

Handwritten musical score for a symphony, measures 13 to 24. The score is written on ten staves, alternating between Violin (Vln.), Viola (Vlc.), Piano (Pf.), and Percussion (Perc.). It includes various musical notations such as notes, rests, and dynamic markings. Key annotations include 'Perc.', 'P. acc.', 'Vivace (dub/dub)', 'P. sub. immutabile', 'P. lontanissimo in f', and 'Segue (x2)'. Measure numbers 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are clearly marked at the beginning of their respective staves.



Handwritten musical score for a symphony, measures 25-36. The score is written on ten staves, grouped into five systems of two staves each. The instruments are indicated by the following labels on the left: Vln. (Violin), Vlc. (Viola), Pf. (Piano), Vln. (Violin), Vlc. (Viola), Pf. (Piano), Vln. (Violin), Vlc. (Viola), and Pf. (Piano). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Measure numbers 25 through 36 are written at the beginning of each staff. A large bracket labeled 'D' spans measures 32 and 33. A bracket labeled 'Pictetico' spans measures 34 and 35. The score ends with a double bar line and a '-3-' marking.

Measures 25-36. Key signature: one sharp (F#). Time signature: 3/4. Instruments: Vln., Vlc., Pf. (Violin, Viola, Piano). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Measure numbers 25 through 36 are written at the beginning of each staff. A large bracket labeled 'D' spans measures 32 and 33. A bracket labeled 'Pictetico' spans measures 34 and 35. The score ends with a double bar line and a '-3-' marking.



Handwritten musical score on ten staves, numbered 37 to 48. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 37: *l'istesso Tempo (al n. 120)*

Staff 40: *p.p.p. acc. →*

Staff 41: *p.p.p. acc. →*

Staff 42: *p.p.p. acc. →*

Staff 43: *Sample p.p.p. acc. →*

Staff 44: *Sample p.p.p. acc. →*

Staff 45: *Sample acc. →*

Staff 46: *Molto Allegro (al n. 144)*

Staff 47: *mf*

Staff 48: *mf*

Additional markings include *mf*, *mf sub.*, and *mf sub.* throughout the score.

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